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MAY 1st
1912

VOL. 39 NO. 9
WHOLE NO. 950

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The Next Vogue

YOU will like the next Vogue—if for no other reason than its unusually cosmopolitan flavor.

Dated May Fifteenth, the next Vogue will have much to say about fashions for the traveler. A great deal of smartness can be squeezed into the narrow confines of a steamer trunk—read the next Vogue for full particulars. There will also be some advice on the selection of the trunk itself.

"Once aboard the lugger" you will want to know how to escape the usual inconveniences and unnecessary expenses of travel in Europe. Mrs. Blanche McManus has accordingly written for you an article on how to travel abroad with comfort and economy. This article is both entertaining and helpful, and we take particular pleasure in recommending it to you.

Into Ireland we have sent a correspondent, who finds inspiration a-plenty in the great estates of Kylemore and Muckross, both of which are now in American hands. We have also an illustrated article on Portland, "The English Gibraltar," a spot that repays better acquaintance. There will also be a Holland article under the head of "Dutch Meccas for American Artists."

Early Summer fashion news, and the regular departments (including the new "Educational Guide," or school directory) will complete a number of really exceptional interest. Start your subscription with it—the coupon below saves the trouble of writing a letter.

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-President; Barrett Andrews, Secretary; Theron McCampbell, Treasurer. Cable Address: Vonork.

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, five and one-half dollars a year. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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V 4-15

Photo by Lallie Charles

MISS MARJORIE IDE

Whose engagement has been announced to Mr. Shane Leslie. Miss Ide is the daughter of the Minister to Spain and the sister of Mrs. Bourke-Cockran

VOGUE

WHEN A FRENCH GIRL MARRIES

For the Many Ceremonies That Attend a French Wedding, an Unusually Large Trousseau is Required—Some Pretty French Wedding Customs

A FRENCH girl goes through many preliminary ceremonies before she becomes a bride. Immediately after the betrothal comes the ceremony of signing the contract, a purely business arrangement between the parties concerned, carried out in the office of the family lawyer. On the evening of that day or the next, the parents of the bride give a large reception to the members of the two families and the intimate friends of each. This reception is as elegant as possible, and on this occasion the young woman wears one of the prettiest gowns of her new wardrobe.

On the occasion of the civil marriage the bride wears a street costume as plain or as rich as inclination prompts; the crowning glory of her maiden days is the gown worn at the church wedding, which takes place at noon. When the marriage service before the altar is over, the wedding party, followed by the long cortège of invited guests, files into the vestry for the signing of the register. It is then that the most elegant of Parisian gowning is seen. Two by two, the guests move slowly down the aisle, and the onlookers who have been able to press into the back part of the church have an opportunity to see wonderful toilettes. After this comes the formal reception at the house, where the wedding gifts are displayed.

The wedding gown shown on this page was presented to Vogue by the Maison Drécoll, and is, as such a gown should be, charming by reason of its simplicity. A sheath slip of soft, white charmeuse is covered with a tunic of fine Malines lace; shaped very short in front, it curves slightly upwards and, rippling into graceful folds on either side, deepens into a long, rounded train in back. White satin bands outline the square yoke, which frames a tulle guimpe gathered into a high collar. Short lace sleeves falling in soft folds from wide armholes drape the arms to the elbows and end in scant frills. A wreath of orange flowers binds the tulle veil close to the forehead, and the cordon of orange flowers which circles the waist is gathered into a cluster of the blossoms at one side; from here a slender shower drops to the hem of the tunic.

A French girl's "toilette de contrat" is scarcely less elaborate than the wedding gown itself; here the overdress is draped over a rope of roses

The beauty of this wedding gown lies in the tunic of Malines lace, which, short in front, ripples into a long, flowing train in back, and is trimmed with orange blossoms

A negligée made charming by the Alençon lace cape collar which continues in a tablier down the front, and a train caught under a great silken knot

For the civil service at the Mayor's office a recent bride wore this Directoire tailleur with its long tails and "sabot" sleeves

At French weddings "demoiselles d'honneur" pass through the throng presenting their "aumônières" for alms for the poor

AFTER WATTEAU

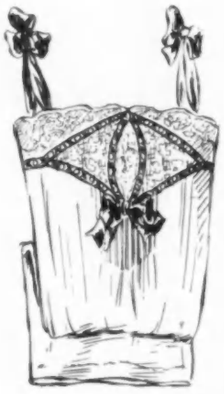
More elaborate is the wedding gown shown on this page. The long, pointed train hanging separate from the waist-line gives it exceptional grace, and its lace-trimmed tunic is bordered and draped with orange flowers. A large bunch of these bridal flowers lies, as though lightly dropped, on the end of the train. A band of soft, white silk oddly circles the shoulders. Its upper edge is trimmed with a narrow lace frill, kept in an upright position by a line of orange blossoms finished under a cluster of the blooms in front; a deep triangle of lace falls under this fichu drapery. The tunic, the corsage and the plaited sleeves, finishing at the elbows with soft lace frills, are of chiffon. The train and the short skirt are of creamy-white charmeuse.

LES DEMOISELLES D'HONNEUR

One of the prettiest things about a French wedding is the office of the "demoiselles d'honneur." Sometimes one, sometimes more young girls are chosen for this function. They pass through the crowd presenting to all a little "aumônière" in a silent appeal for alms for the poor. The prettiest girls are always selected for this charming duty. Each one is escorted and guided through the throng by a young man, who lightly holds her finger tips.

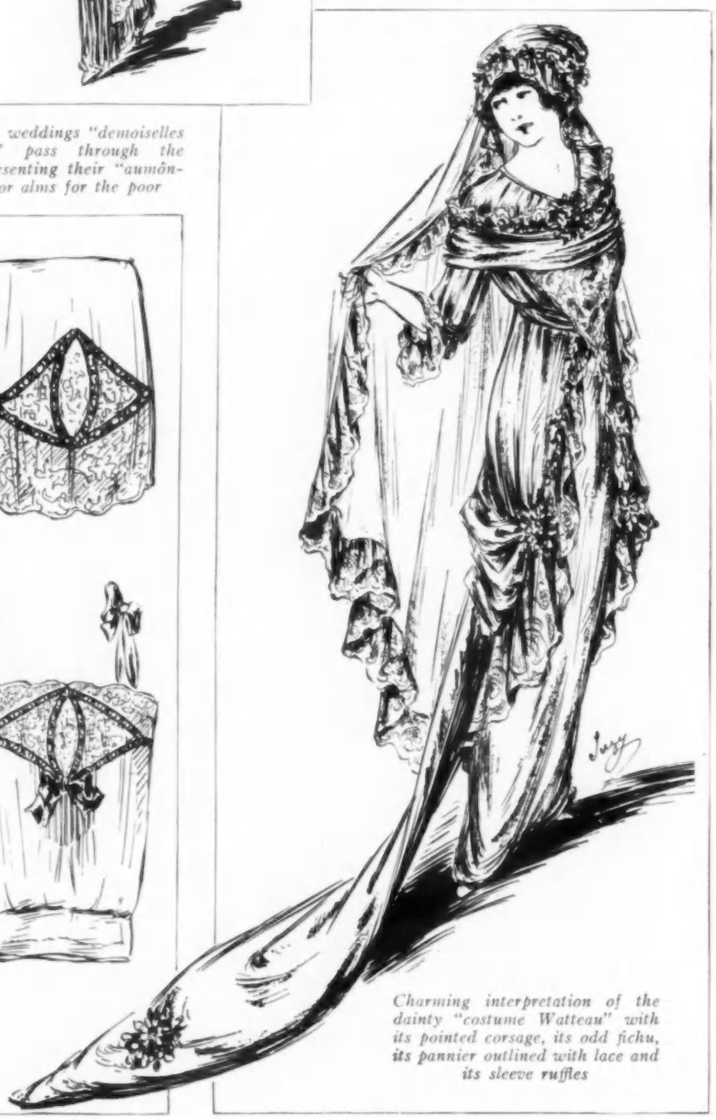
The little "aumônière" which the "demoiselle d'honneur" on this page holds in her hand is a dainty affair of filmy lace with tiny white roses hanging from streamers of white ribbon. She is gowned in shell-pink silk veiling made with a finely plaited skirt and a tunic of pink chiffon frilled with white lace. At one side the

Trousseau set of lingerie with all the pieces trimmed in like manner with old, embroidered linen enclosed by narrow strips of insertion



French ingenuity has supplied flat loops through which to slip the shoulder ribbons to obviate sewing in after each washing

These French garters conceal a secret pocket for money or jewels



Charming interpretation of the dainty "costume Watteau" with its pointed corsage, its odd fichu, its pannier outlined with lace and its sleeve ruffles

The new French corset is boned only down front and back and once at each side; support is given by the firm silk jersey

lace is stiffened and turned upward. The fichu corsage and plaited sleeves are trimmed with lace to match. The belt of dark red velvet is clasped with a bunch of matching roses, and red velvet faces the wide brim of the yellow Italian straw hat. Strings to match tie it lightly at one side; the tall spray of roses which trims it shades from deepest red almost to white at the tips.

LA TOILETTE DE CONTRAT

The "contract gown," worn at the reception on the evening following the signing of the marriage contract, is given as much attention as the bridal gown itself. The "toilette de contrat," shown to the left of page 17, is of plain, cream-colored tulle with an overdress of soft, pale blue transparent material edged with wide, white lace. At one side it is gracefully draped over a rope of pink silk roses into a soft puff. A rose garland follows the line of the low-cut neck and separates the little balloon sleeves from the finishing lace frill. The wide, wrinkled belt is of old-rose taffeta.

For the civil service at the Mayor's office, a recent bride wore the pretty street costume of blue and black changeable taffeta shown on page 18. A wide puffing of the same silk trimmed the hem of the short, straight-hung skirt. The full skirt of the veritable Directoire coat was attached to the corsage by a large cord, over which the silk was shirred. It was knee deep on the sides, but hung in a long point in the middle of the back, and was trimmed at the hem with a full silk ruffle, shirred over a small cord with an inch-deep heading. A waistcoat of toile de Jouy turned over at the neck into a flat, pointed collar, leaving the throat exposed. Small buttons of cut crystal fastened this vest, and larger buttons to match trimmed one side of the corsage; false buttonholes figured on the opposite side. The "sabot" sleeves turned over on the inside of the arms in revers faced with toile de Jouy. Deep lace frills finished them. Among many new sleeves this one is a favorite. The collar also is well liked. It is, however, generally finished with a second collar of fine Malines turning widely over it, because it is softer to the face.

Boudoir cap which is a graceful adaptation of the "fool's cap"

IN THE BOUDOIR

The little intimate things of a bride's wardrobe are always interesting. A lovely negligée designed for a bride's trousseau is of accordion-plaited mousseline de soie chiffon partly covered with rose liberty silk draped in black under a great knot. A big, square collar of old Alençon lace falls very low at the back, crosses the bust in fichu effect, and appears to continue down onto the skirt in a tablier of the same lace. This is shown on page 17.

The rest jacket shown on this page is particularly dainty. It is of pea-spotted, cream tulle trimmed with fine lace. The lace-frilled peplum is caught up on each side to the high, wrinkled belt by large ribbon bows. Short sleeves, shaped from wide, seamless armholes, are looped up on the outside of the arms under bows, and a deep frill of lace finishes the neck. The lace frilled cap is made of the same material as the jacket.

The practical and becoming fashion of wearing a lace cap during the early morning hours is now fully accepted. Quite different from the cap just described, yet as pretty and graceful, is the cap shown above. It is made of all-over Valenciennes lace and shaped like a "fool's cap." The top is drawn into a long point, which is finished with a silk tassel and falls over one shoulder. The edge, fitting the head closely, is frilled with lace.

Lovely rest jacket and cap of pea-spotted, cream tulle trimmed with deep ruffles of lace

THE BRIDAL SET OF LINGERIE

The set of undergarments shown on pages 18 and 19 comprises a combination garment of a petticoat and corset cover, a chemise, a nightgown and drawers, all composed of the finest handkerchief linen batiste, edged and flounced with fine Malines lace. This lace is this season used far more than any other in the decoration of gowns as well as underwear. The insertions are of old, embroidered linen enclosed in narrow lines of insertion in a manner that proves extremely ornamental. The fine tucks on the side portions of the combination garment tend to strengthen it where the most hard wear comes, and also provide fullness over the hips.

When chemises without shoulder straps were first offered by the designers of underwear, women who had no special maid strongly objected to the extra trouble of sewing on, after each washing, the ribbons that serve as straps. This objection has been removed; wide, flat loops embroidered in coarse cotton threads are supplied in the making, and through these the ribbon is slipped and tied to suit.

Overslip belonging to the trousseau set on page 18. The tucks at the sides give strength and fullness

(*Continued on page* 100)

IN DESIGNING THESE TWO GOWNS AND THE TAILLEUR FOR THE TROUSSEAU OF THE DAUGHTER OF MONSIEUR PAUL HELLEU, CHÉRUIT PLAYS WITH DELIGHTFUL VARIATION ON HER FAVORITE PANNIER THEME

For descriptions and prices of patterns see page 98

ONE OF THE PRETTIEST EVENTS OF THE TUXEDO SEASON WAS THE WEDDING OF MISS ROSE O'NEIL KANE TO MR. CARROLL WINSLOW

Miss Katherine Williams was one of the two bridesmaids. They wore frocks of artistically draped pink chiffon and little caps of lace-trimmed pink velvet

Miss Anzonella Kane, as maid of honor, wore a coat of apricot brocade trimmed with swansdown over a gown of apricot chiffon and old lace

Miss Marie Seton, daughter of Mr. and Mrs. Alfred Seton, was the second bridesmaid. They carried great sheafs of pink roses

Photographs by Histed

The bride wore a gown of chiffon veiled with rare lace belonging to her mother's family. A handsome prayer book with flower-trimmed markers was carried in lieu of a bouquet

For descriptions see "The Smartest Wedding of the London Season"

THE TEA GOWN SHOWS THE LONG, SWAYING POINTS THAT GAVE GRACE TO MEDIEVAL GARMENTS—THE MODE OF DRAPING A SKIRT FROM THE LEFT HIP, AFTER THE MANNER OF A RIDING HABIT, IS SMARTLY ADAPTED IN THE GOING-AWAY GOWN—THE ROSE ON THE EVENING GOWN GATHERS ALL THE LOVELY COLORS OF THE DRESS INTO ONE GLOWING CENTER

THE SMARTEST WEDDING OF THE LONDON SEASON

The Trousseau of Lady Eileen Butler, Daughter of Lord and Lady Lanesborough, Who Early in April Became the Wife of the Marquis of Stafford

THE most interesting wedding of the season, that of the Marquis of Stafford, heir to the Duchy of Sutherland, to Lady Eileen Butler, daughter of Lord and Lady Lanesborough, took place in London on April 11th. When the heir to a great name, the finest mansion in London, the largest castle in Scotland and a lovely manor in the Midlands marries, society is naturally interested. Lord Stafford's future Marchioness has been the subject of much conjecture ever since the young Lord attained his majority.

But aside from these purely social considerations, the wedding had many interesting features. The bridegroom is what is known as a "good all-round fellow," popular wherever he goes, a great sportsman, a terror to hounds, a fine shot, a daring traveler. The charming girl he has chosen for his wife is one of the most popular beauties in England. One hears on all sides of her gentleness and kindness of heart. She is just the sportswoman mate for her husband, an expert on the ice and at all other sports she has taken up. His lordship is only twenty-three, and scarcely looks his years, while the Lady Eileen is just twenty. He is tall and very fair, with the pleasantest smile in the world and a most open, boyish expression, and she, in her wedding gown, more like a rose than any English bride I ever saw.

THE CEREMONY

The church was beautifully decorated. The bride was given away by her father, Lord Lanesborough. The bridegroom was attended by his brother, Lord Alistair Leveson-Gower. Quite unexpectedly, unless one is English, this name is pronounced Looson-Gore. The Duchess of Sutherland, mother of the groom, looked charming and scarcely older than her new daughter. Behind the couple, like a flight of bright butterflies, came the gay procession of fourteen bridesmaids—all of them young and smiling and very happy. All these facts are to be read in every newspaper, but the atmosphere of happy youth and gaiety which surrounded this marriage could only be known by experience.

The bridesmaids, including Lady Betty Butler, Lady Rosemary Leveson-Gower, Lady Mary Dawson, Lady Enid Fane, Lady Evelyn Herbert, Miss Lavinia Bingham, Miss K. Leigh, Miss Hilda Butler, Miss Phyllis Coombe and the Misses Combe, are all remarkably pretty girls.

Their gowns, made by Lucile, Limited, had an underdress of pale pink silk trimmed with ruffles of real Valenciennes lace, veiled with a petticoat of pink chiffon trimmed with Valenciennes lace insertion through which was run pale pink ribbon, and an overdress of rose-petal pink ninon bound in around the feet with a wide ruffled band of sky blue taffeta edged with lace ruffles. Coats of pale blue taffeta were edged with ruchings and decorated with four large buttons. They opened over waistcoats of white chiffon, and tucked into the belts were bouquets of shaded pink roses with dull green leaves. The head-dresses consisted of gold turbans with high aigrettes caught under tiny bouquets of satin flowers.

THE INFORMAL PART OF THE TROUSSEAU

Lady Stafford's trousseau is chiefly remarkable for its delicacy of coloring. The lingerie is especially beautiful; here are no elaborate embroideries nor over use of lace. One of the prettiest sets is made of a silk muslin of so pale a pink as to appear almost white. The nightgown is trimmed in front with fifty hand-run pin tucks, ending in a yoke and sleeves entirely composed of strips of fine Limerick lace showing the famous rose shadow design, and intersected with narrow bands of Cluny lace. The effect of barring the cobwebby lace with that of a heavier and richer texture is very lovely.

Photo from Messrs. Thomson, London

Lady Eileen Butler became the Marchioness of Stafford on April 11th

A lovely little wrapper is really what we used to call a dressing jacket, but it has grown so in beauty as to be more generally used for slipping on over the nightdress for breakfast in bed. It is made of pale blue satin lined with blue crêpe, with the shoulders cut in kimono shape, and the underarm and side seams unsewed, but caught lightly together with knots of blue satin ribbon. It is completed with a deep Limerick collar reaching to the waist, cut in a square at the back and in a "V" in the front.

Copyright by Langfier, Ltd., London

The Marquis of Stafford, heir to one of the most magnificent estates in England

One of Lady Stafford's loveliest tea gowns was made with an underdress of pale pink satin, not much heavier than a Japanese silk. This is veiled with a tunic of pink chiffon, on the edge of which is sewed an eighteen-inch border of Mechlin lace of a wonderful tint of old ivory and with a design of maidenhair fern. Below the tunic another band of the Mechlin lace gives a three-tier skirt effect. The bodice is very short, and corsage and sleeves are bordered with narrow bands of rhinestones. This gown is veiled with a pink chiffon coat, cut in front into two long points. The whole coat is hemmed with a sparkling border of rhinestones, and on each point is hung a large tassel of paste and crystal beads. The only other decoration is large, beautifully cut paste buttons and a little bunch of faded bronze, magenta and plum-purple roses, with which the coat is caught to the bodice of the underdress on the left side.

FOR FORMAL WEAR

An evening gown is cut on lovely, simple lines. It is of absinthe-green brocade figured with great clusters of wild roses and their leaves in a dull, old-gold tint; sprays of lace of the same color form a part of this pattern. The bodice is a Magyar design in brocade, veiled by a bodice of shot absinthe and gold ninon, hemmed with absinthe-colored chiffon. The skirt drapes around from the front to the back, where it falls in a narrow, pointed train. Into the waist is tucked a giant rose of shot, old-gold and green velvet and gauze with deep green leaves.

Lady Stafford's trousseau includes a wonderful opera cloak. It is of shot gold and crême de menthe green charmeuse and is lined throughout with crême de menthe ninon. Running from neck to waist, where it meets an enormous medallion of tarnished gold lace mounted over crême de menthe satin, is a V-shaped panel of satin at the back of the cloak. A gold collar and cuffs complete the wrap, which is draped around the figure and fastened at the left side with ten large buttons.

The going-away gown is of deep blue charmeuse. The skirt is draped on the left side up to the hip, where it is held in position by a large satin button. The bodice is made with a very deep yoke of white chiffon, hand-embroidered with a design showing the little flowers slung on chains. The hat to be worn with this costume is black Tagal. It has the long line of the models of this season and is trimmed with long feathers, one in white and one black, intermingling.

Several of the blouses were made on one style. This model has an underlining of white chiffon, on which is sewed bands of white lace with a convolvulus design. This lace forms a square yoke and runs around the blouse. It is outlined with a pale blue satin ribbon tied in soft little bows in front. The whole is veiled with an overblouse of burnt-biscuit ninon, untrimmed except for a multitude of tiny, hand-sewed pin tucks placed close together, and collar and cuffs of real Valenciennes.

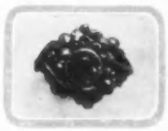
All the smart world of London was present at the wedding. The members of the Royal family who attended were the Duke and Duchess of Argyll, Prince Arthur of Connaught, and the Prince and Princess of Teck. Others present included the Duchess of Westminster, Lord and Lady Granard, Ambassador and Mrs. Whitelaw Reid.

INDIVIDUALITY IN ENGAGEMENT RINGS

The Growing Desire to Make This Most Intimate of Symbols an Expression of a Bond and a Sentiment is Gradually Robbing It of Its Conventional Uniformity

The jumelle ring is in two sections, which open by a secret clasp to disclose the sentiment inscribed within

The modern interpretation of the opal is that all its colors unite the virtues of all other stones



The motif of intertwining leaves and berries about the sapphire signifies mutual helpfulness and fruitfulness

Many of the conventional symbols are decoratively woven into this design—the diamond, the heart, arrows and Cupid himself

Two initials are woven in the diamond-set design which radiates from the solitaire

Initials interwoven in a tracery of gold lines on a background of tempered steel as in the swords of Damascus

Twin rings joined with a delicate lattice and set with the two birthstones

The moonstone of good fortune is flanked by sapphires of constancy; the long setting slips conveniently over the wedding ring

Over the arbor of culture runs the grape vine of pleasure, set with amethysts and diamonds, for sincerity and purity

Set in platinum is a Navette diamond framed in small diamonds and emeralds

Heart-shaped diamond bordered with calibre emeralds and sapphires

Emerald cut diamond flanked by calibre sapphires and diamonds set in platinum

ALTHOUGH few of us, perhaps, are as unconventional as Molly Makebelieve who wanted no engagement ring, but instead two wedding rings, one for her active right hand, to be inscribed inside, "His soul to keep," and one for her passive left, bearing the words, "To be a sweetness more to be desired than Spring," still many of us do long to express ourselves, unhampered by convention, in this so intimate symbol. And added to this personal desire for self-expression is the spirit of the day—the straining for novelty. Everyone is searching for something unique. Even the wedding ring, the epitome of conventionality, has not escaped this influence, and the engagement ring has succumbed entirely.

The diamond solitaire in its plain setting reigned supreme for many years. Those deeply versed in the lore of gems, their meanings and mystic virtues, tell us that the diamond "preserves peace and prevents storms." Perhaps that explains its long life.

But the matter of choosing the engagement ring is no longer so simple. Designers have now to make a thorough study of the history of rings in order to keep up with the demand for novelty. It is a fascinating study—a ring is such a personal thing that it seems to bear a mystic quality of suggestion that makes one desire to know its story.

THE ORIGIN OF THE WEDDING RING

The Egyptians first made use of the ring, not only as an ornament, but as a signet. A man's seal stood for his signature and became a symbol of authority. The Egyptian women, it is said, wore rings mostly on the third finger of the left hand. So here originated our fashion of wearing the engagement ring.

Symbolism marks the earliest uses of the ring. The endlessness of the circle suggests eternity, and hence the symboism of the plain wedding ring. In Grecian families the ring was used as a sign of the bond between husband and wife. The women wore rings with the sole of a foot forming the head of the ring, showing that they had given themselves in subjection to their husbands. This little foot-note from history reveals a state of affairs in ancient Greece that would hardly win the approval of women of the twentieth century.

THE ROMAN BETROTHAL RING

But one of the ancient forms of the Roman betrothal ring suggests a design that should appeal to the girl of to-day. The birth-stone of the man is set in one ring and her own birth-stone in the other, and the two rings are joined together at the back as in the middle illustration. Another suggestion is to use two oval plates instead of the gems, with a monogram on each.

It is said that the idea of birth-stones had its origin in the ceremonial breastplates of the old Jewish priests; these were set with twelve gems, each representing a month of the year. The garnet is for January; for February, the amethyst; for March, the jasper; for April, sapphire; May, agate; June, emerald; July, sardonyx; August, carnelian; September, chrysolite; October, aquamarine; November, topaz, and the ruby for December.

Tradition attributes certain virtues to these stones. The agate is supposed to bring health, wealth and long life; the amethyst is expressive of sincerity and love. The clear beryl or aquamarine gives happiness and everlasting youth, and the carnelian prevents misfortune. The emerald stands for immortality. Power, grace and victory are won with garnets, and courage and wisdom with jasper. The pearl and the opal mean hope. The old idea of the ill-omened opal originated with the East Indians because of the wonderful changes of light and color in the jewels, and the mysterious fact that when certain people wore them, they lost their brilliancy and became dead. But there is an entirely natural reason for the change in luster. The composition of the stone being hydrous silica, the moisture is drawn out when a warm-blooded person wears them or when they are allowed to be too near heat. Rubies are for dignity, sapphires for constancy, and the topaz brings friendship and happiness.

The tendency toward broad settings is at

(*Continued on page* 100)

Toilettes at the Dog Shows have been so smart that the word "chien" has almost supplanted "chic"

The Directoire collar attached to linen blouses is an odd and not altogether pleasing fad

Black-and-white serge with black satin trimmings and bright motifs on the collar worn at the Grand Prix

HOW SOCIETY PLAYS AT MONTE CARLO

All Nationalities Have Combined to Make the Gay Little Principality of Monaco the Most Wonderful Playground in the World

ONE often wearies of the too great gaiety of Monte Carlo—of the crowds at the Casino, of the tea concerts in the Salle de Musique, of the great, crowded tea rooms of the Hôtel de Paris, filled with the clamor of many tongues, the bray of music, the fresh scent of flowers mingling with the too sweet artificial perfumes and the odor of tea and toast. Here everyone comes to see everyone else, hoping to encounter someone celebrated for his or her deeds or misdeeds. It is not long before all this palls, and yet one wishes tea or *aperitif* at a certain hour of the day, so where to go to enjoy it more quietly? Well, there is the Métropole, the Hermitage or the Riviera Palace, where tea is served leisurely in charming rooms at small tables placed far apart to give guests a sense of privacy. It is a pleasant contrast to the noise and bustle of the popular tea rooms to sit sometimes, with only a favorite book for company, on the terrace of the Café de Paris in the beautiful Place de Casino. Here one may feel quite alone, though in the midst of men and women who, careless of carriages and motor cars, constantly pass and re-pass or seat themselves at little tables placed far into the roadway.

AFTERNOON AT THE PLACE DE CASINO

One is tempted to sit long over the afternoon teacup or tall glass. In this leisurely land all the hours seem movable at will, or stand still for lack of it. As the mellow twilight deepens into purple shadows, the outlines of the long, low, cream-colored façade of the Casino opposite, pierced with its lighted windows, are slowly blotted out. The doves, so tame that one must move with care to avoid stepping on them, flutter gently to their nests under the eaves and in the niches of the cornices. The palm trees, motionless in the still air, stand out sharply with most decorative Eastern effect against the darkening sky; lights begin to twinkle on the distant hillsides; waiters move softly about, carrying away the forsaken tables and empty chairs, and suddenly one realizes the *aperitif* hour is over. With noiseless steps another day has fled, and the dinner hour, near at hand, will mark the beginning of the revelries of the night.

The splendid dining room of the Hermitage, with its wonderfully carved, brilliantly lighted ceiling supported on pillars of Carrara marble, is a charming frame for well-gowned women. On one of his "off" nights recently, Monsieur Chaliapine, the great Russian singer, the idol of his public, dined here. He was with a party of men, but at the nearest table, and sharing equally the glances thrown in that direction, sat a woman famous for her beauty, her charities and wealth. She was wearing a white satin gown sparkling with crystals thickly sewn. In the soft, shining white stuff that draped her figure closely she was as stately as a Greek statue. Her jewels were diamonds and rubies, and at one side of her corsage glowed a deep red rose. Red roses decorated her table.

A police dog scaling a fence preparatory to pursuing his victim

THE PRIVATE CIRCLE AT THE CASINO

Often I see this beauty in the Private Circle at the Casino, and when it closes, a little before midnight, she takes the underground passage to the baccara rooms of the Sporting Club, which remain open all night. She seems to care only for the excitement of placing her gold pieces on the tables—several hundred louis at a time—since she can gain only in a few combinations; when she wins, she appears distinctly bored, and no amount of losses disturbs her serenity. She is young, with a beautiful, rose-leaf complexion, but her hair is quite white, and this, with her beauty and superb gowning, attracts unusual attention. Her gowns are always perfectly suited to the occasion. She wears her corsages cut extremely low, but neck and throat are always covered with a strip of black tulle adjusted in a manner so purely personal that it is not easily copied. She was unusually lovely one afternoon at the restaurant of the Sporting Club. She wore a black silk, tailored costume and one of the new "pork-pie" turbans inspired by the Second Empire. It was of rose-colored, picot straw trimmed with a short, stiff, feather brush; thrown lightly over her shoulders was one of the new collarettes of *pleureuse* ostrich feathers. Between the long ends of black velvet ribbon that hung from each side of it, her white throat shaped a deep V.

On another occasion she wore a long tunic gown of rose-colored silk voile, embroidered with agaric with a long sash of black velvet ribbon, her usual band of filmy black tulle about the collarless throat and a large hat of the same soft material. In the Casino restaurant one night she was the cynosure of all eyes in a costume consisting of a long, silk Directoire coat and a white, lace-flounced skirt. The lace was the sheer, lightly embroidered Malines, used to excess this season; three

flounces of it, lightly gathered, covered the skirt from belt to hem. The lovely silk was striped with pink rosebuds on white satin, alternating with stripes of willow-green; a hair-line of black divided these stripes. Long, tight sleeves turned back in cuffs of white embroidered mull, and a wide collar to match framed the throat; this shaped narrow revers as low as the waist-line and at the back dropped to the shoulder blades in a deep square.

THE AMATEUR DOG SHOW

The recent three-day Dog Show here was one of the greatest successes of the sporting season. There were some beautiful and wonderfully trained dogs, among these some of the police dogs of Paris and Belgium. The entries were restricted to amateurs, and no dealers were allowed to exhibit; women of the grand world exhibited their own dogs. The beautiful, great collie who, in the photograph on this page, sits so proudly at the feet of his equally proud owner, honored her by winning the first prize of his class.

His mistress was gowned in the most approved "doggy" fashion in a loose, straight coat and skirt of iron-gray mixed tweed; in the middle of the back the skirt lapped with a wide seam held by large buttons, covered with the reverse side of the cloth. Small cuffs and a flat collar were faced to match. The revers were of the same material as the coat, and the large rabat was of Malines lace. The hat was of fine, black picot straw trimmed only with a sunburst of white aigrettes.

The perky little creature who stands erect at the bidding of his mistress in the photograph on page 25 was also awarded the coveted red ribbon. His owner wears a costume of dark blue serge piped with black satin, and trimmed with black, satin-covered buttons. Her white straw hat is in one of the new, round shapes, with a low, round crown. This shape and another, even smaller and rounder, is, judging by what the smartest women at Monte Carlo are wearing, the last word in morning hats.

One of the astonishing police dogs, a Belgian sheep dog of the Paris corps, is shown in the photograph accomplishing the feat of scaling a plain board fence, over three metres high. He leaps to the top in one bound, then drops to the ground on the other side and scrambles at once into his race after the unfortunate person whom he is pursuing.

A NEW ATTRACTION OF MONACO

The directors of the steamship lines which convey passengers to and from the Mediterranean have, on account of the unpleasant treatment accorded passengers by the boatmen at Villefranche, abandoned that harbor for the beautiful Bay of Hercules at Monaco; and now added to the usual attractions of the Casino terraces is the interest of watching the arrival and departure of these great steamers, which land their passengers close by. A few days ago two great Cunarders, one going to, the other returning from Italy, rested all day here, allowing all who wished, to go ashore; and soon these passengers were scattered over this compact little spot; the Casino, of course, was the center of attraction. All day the terraces were crowded with people admiring the two great ships where usually only pleasure yachts are seen.

THE RACES AT MONTE CARLO

The Grand Prix, the first of the last series of races at Nice, brought out such a number of well-gowned women, the sun was so bright, the lawns of the pretty hippodrome so green, it was easy to fancy it a summer race day in the Bois. Women in white and light-colored costumes, brightened with gay parasols and feathered hats, made an enchanting, constantly shifting picture. In spite of the hot sun, however, a chill wind, as is often the case at Nice, soon came up, making additional wraps necessary. One of the most fetching tailored costumes worn that day, I thought, was of dull, Saxe-blue serge, coarsely woven and extremely soft in texture. The skirt, one of the best among the new forms, is likely to be accepted as a general fashion. The front breadth was quite flat and straight. In the middle of the back was laid a wide, flatly pressed box-plait; on each side of it, plaits two inches in width were turned towards the front; they reached perhaps a little beyond the hips. The coat of this costume was of the jaunty, cut-away type women have so readily accepted. The only trimming was the big, ball-shaped buttons of white horn resting on a base of black horn. They adorned in clusters the revers, the cuffs and the edges of the middle plait in the back of the skirt; each button was posed at the end of a false buttonhole of white silk. A flat collar of white embroidered linen finished the neck, and there were small cuffs to match, which turned narrowly up above lace frills that fell far over the hands. With this charming costume was worn a white hat and a blue parasol, white ribbed, and with broad, white tips; the white wood handle was tied with white ribbon.

The great collie who sits at his mistress's feet won the first prize of his class at the Monte Carlo Dog Show

The little girl who accompanied the charming woman who wore this costume was quite as smartly dressed. She was in a red coat which quite covered her frock and long stockings of champagne-colored silk, with shoes to match. Low over her blonde head came a Panama hat, turned up from the face and trimmed with a thin wreath of pale pink roses. Her suède gloves matched her stockings and shoes.

DIVERSIONS OF THE SMART MONDE

New race bags noted that day were of brocaded silk or soft leather, long and narrow, gathered at the top and hung from a thick, double cord. The opening is on the side, after the manner of an old-fashioned purse, and a large, metal ring is pushed up or down as it is opened or closed; and apropos, the purse shape, in Gargantuan size, is preferred here to any other for theatre and opera use.

The most popular diversions of the fashionable world on the Riviera are the Tuesday and Friday receptions given at the Imperial Park Country Club at Nice. On these special reception days many private tea parties are given. The tables, decorated lavishly with flowers of the Riviera, are arranged in a vast, stone-paved hall under a domed roof supported by great pillars wreathed in living vines; electric bulbs, hidden in baskets of fresh flowers which hang from the balcony, give a soft light. The center of the hall is reserved for dancing, which goes on all during tea. The couples pause now and then for cake or tea and then whirl away again.

TEA ON THE GREAT TERRACE

On other days, tea is served on the terrace, from which one gains a magnificent view of the sea and mountains. Here are set tables and chairs, sheltered from the sun by great umbrellas, and if the wind is too strong on March days, there are roofed retreats where one may sit comfortably watching the roller skating or a tennis match.

Once or twice a week, dinner dances are given, and on these occasions the gowning is superb. A magnificent gown worn at the dance last Saturday night was composed of white satin and silver lace; big, ball-shaped, satin-covered buttons closed the plain satin, front breadth; at the back a wide, double box-plait shaped a square train which hung loose from the waist, like a mammoth sash. A breadth of the silver-embroidered lace draped the skirt in pointed tunic fashion, and a strip of lace on the front of the corsage, between the soft, satin folds, gave the effect of a waistcoat. A deep red silk rose, crushed against one of black silk, made a bright spot of color on the gleaming white.

MONTE CARLO ON PANNIERS

We hear much of panniers. They are pictured in the magazines, and models of them are displayed in the shops and by couturiers, but the panniers really worn are not panniers at all. At none of the balls I have attended here, where the most fashionable women of all nations wear their newest costumes, have I seen one real pannier. True, there are soft, low, side draperies which gracefully merge into the train and do suggest panniers, but they are very different from the real panniers of old times.

A feature pleasant to note in the gowning of fashionable women here is the absence of exaggerations. There are graceful draperies and softly flowing trains, and every part of gown and decoration is in harmony. At this moment the madness of the recent past has been quite discarded.

There are still, it must be confessed, many incongruities. The first one that comes to mind is the Directoire collar attached to ordinary linen blouses. As this strange mode has already been exhibited in a great department shop at Nice, its course is probably run. Equally incongruous are the high neck ruffs of perishable tulle, and the uncomfortable, long, tight sleeves with wide lace frills half covering the hands. With the coming of summer women will surely rebel against them.

At Maison Sert-Migno, at Nice, I was shown several exquisite novelties in neckwear. A boa, composed of the ostrich feathers called *pleureuses*, lies perfectly flat on the shoulders with the feather fronds falling to the depth of a quarter of a yard. It is not designed, apparently, to protect the throat, since it does not close in front and ends on the bust. The ends are finished with loops of four-inch, velvet ribbon. Usually this charming adjunct to an elegant toilette is made of mixed colors, rich blue and black, white and black, or white and gray. In the latter case the velvet ends are gray, and always they are tipped and weighted with long tassels of heavy silk or of jetted silk strands. An ostrich-feather boa gives a certain air which makes it always popular, but the round boa gives a hunched appearance, so that it is best to eschew them. These new boas, however, leave the figure with its natural outline, and the softness of the feathers is most attractive.

It is curious to note the absence of flowers in hat trimmings. Just at present, feathers are much preferred; when flowers are used at all they are generally arranged in tall sprays, after the manner of a feather.

MADAME F.

Photo by Davis and Sanford Co.

Davis and Sanford Co.

Mrs. Shepard Morgan, the daughter of Mr. and Mrs. Charles A. Spoffard

On the left is Mrs. Richard Carley Hunt, née Barron, who was a Washington's Birthday bride

Mrs. Douglass Gorman, who was Miss Gwendolen Nash of Savannah

Photo by Marceau

BRIDES FROM NORTH AND SOUTH OF THE MASON AND DIXON LINE WHOSE PRETTY WEDDINGS MADE THE GAY WINTER SEASON GAYER—THE BRIDAL PARTY OF A NOTABLE ENGLISH WEDDING

Lord and Lady Leconsfield, on the day of their wedding at St. Margaret's Church, Westminster

The bridal cortège at the Leconsfield wedding was an elaborate one, with bridesmaids, flower-girls and two small pages

Photo copyright, 1911, by Marceau

The marriage of Miss Ellen Granville Brown to Mr. C. Alan Hudson was one of the most charming events of the winter

WEDDING DECORATIONS IN TOWN AND OUT

A charming way to serve a seated breakfast at a large out-of-town wedding is beneath a flower-decked marquee erected on a wooden platform. In this instance, at Newport, ropes of smilax and hydrangeas were used to decorate the canopy, and the centerpieces consisted of low bowls filled with hydrangeas and asters

An attractive table set for an informal wedding breakfast to which only the immediate family are invited. Ropes of smilax wreathe the walls, and from the ceiling are hung bells of white tulle and orange blossoms. The table is decorated with white shaded candles, bunches of lilies-of-the-valley and maidenhair fern in silver vases, and hand-painted place-cards

A S S E E N B Y H I M

Astride or Not Astride?—American Country Squires and Feminine Protagonists of Reform—The London Season

SPRING has seen the revival of polo. At Lakewood there has been series after series of practice games, and during the winter there was a succession of polo events in Southern California and at Aiken. Mr. Harry Payne Whitney, a tremendous enthusiast on the subject, came back from the continent early in March so as to lose no time, and Miss Eleanora Sears, that most strenuous sportswoman, is still one of our champion players. Many women have adopted her style of riding astride and of wearing men's breeches.

The question of whether or not this is entirely proper is not one that I care to discuss except in the abstract. Conventions are peculiar, and though they do not affect morals as much as we sometimes think, yet they are a safeguard. When we glance at past generations through the eyes of Jane Austin or Maria Edgeworth, or study later times in the novels and essays of the early and mid-Victorian periods, we find many rules that we would now call absurd laid down about what young women should do and what was considered unmaidenly or not exactly proper. And yet in the eighteenth century morals and manners were a bit lax, notwithstanding the minuet. In spite of the fact that our grandmothers in the nineteenth century (rather affected personages) found it exceedingly ladylike to faint away when anything shocked them, they were not, according to our ideas, any too squeamish on certain moralities. For years, women who smoked cigarettes were under the ban, for no reason in the world except that it was considered "rapid." We excused the custom in Russian and Eastern women, but were wary of the fair Parisian with such a habit. Only recently aldermen in New York were passing ordinances forbidding women to smoke in public places. And not so long ago, to return to our muttons, many women riders would have preferred to have been dragged to their death by a runaway horse rather than to wear sensible and safe attire. For the old riding habits were a menace to life and limb and side saddles were dangerous, even not considering emergencies. We are not now scandalized at the divided skirt and many women ride astride. Miss Sears is a thorough sportswoman who will not spoil her sport for the sake of a worn-out and silly convention.

SQUIRING IT IN THE SUBURBS

With May the country season will be in full blast. We have become suburbanites, heart and soul. And I do not wonder, for New York grows more contracted each year. Slowly our best streets are being invaded by business. In a dozen years Fifth Avenue will not boast a single private residence. Fifty-seventh Street has already fallen by the wayside, and shops are cropping up in this select end of town. We do not find the same conditions in Paris and London, because those cities are larger, but even the Avenue des Champs Élysées has changed character a great deal in the last ten years, and many people are leaving London to go out to Kensington and other outlying districts. Hempstead Heath, I hear, is soon to be converted into a fashionable residential section.

So we have found that the only way to keep away from trade is to purchase estates on Long Island or on the Hudson or to invest in real estate in a few favored localities, or at Tuxedo, thus we can live delightfully quite near enough to town. At present we have to reach our estates by the comparatively slow motor, but within a few years aeroplanes will be perfected for practical use. And really we do not find life in the country, far from metropolitan distractions and gaieties though it is, at all boring. Life here is freer, there is greater chance for hospitality and to gather a little circle of congenial people. It is the ideal life for the man of leisure, for even with a small estate his time is pleasantly and profitably occupied.

Mrs. Daniel Warner Marvin, née Farquharson, who was married on March 12th at her mother's residence

THE FEMININE UPLIFT

It is women who find it hardest to tear themselves from urban interests. They are so given over these days to lectures on music, literature, politics and to reforms and charities of all kinds. When I arrived in New York at mid-Lent, I found everyone wild on this subject of lectures. There were mornings of philosophy and afternoons of wonderful adventures in the jungle, as described by Paul Rainey and illustrated by his marvelous moving pictures. House decoration was amply treated by Miss Elsie de Wolfe; Miss Ethel Arnold gave talks on the suffrage question, and Mrs. Mackay herself came forward and made an address on the same subject. At one of the Fifth Avenue Episcopal churches a missionary from China held congregations spellbound, and Father Vaughan and Father Benson preached to thousands on social questions of special moment to Roman Catholics.

Miss Agnes Ladson of Atlanta, who, on April 10th, was married to Mr. Charles A. Dana of New York

Then to occupy the ladies' leisure moments there were amateur theatricals, operettas and concerts. Mrs. Vanderbilt threw her beautiful home open for an exhibition of laces for charity—an object lesson, no doubt, to many, and quite according to the European custom. I see that it has been followed up by a suggestion to give such views of other houses, both in town and in the country. This is done in England and France, and a small admission fee is charged, which is applied to some worthy and popular charity.

SUMMER FORECASTS

From present indications, it is to be an extremely brilliant summer, and many families who have been absent for years will open their houses. We grow more cosmopolitan each year as we attract more foreigners to our shores. If rumor be true, we will have not only a son of the Kaiser at Newport this summer, but, notwithstanding official denials, the Connaughts will pay us another visit. We did excellently well on the occasion of the short visit of the Duke and Duchess and of the Princess Patricia, but we may have to brush up a little if the royal personages intend to make a stay. Of course, a summer resort does not demand strict etiquette, and the various royalties who have visited Newport in the past have enjoyed it hugely on that account.

We are a bit hazy on the subject of precedence, as a recent incident in Boston shows. There the Governor of the state refused to attend a banquet at which the President and Cardinal O'Connell were guests because he was not to be seated at the right hand of the Chief Executive. That was all wrong. A Cardinal is everywhere regarded as a Prince of the Blood, and has precedence over Ambassadors.

I remember discussing this some years ago, when the question came up in regard to Cardinal Gibbons. He, with his suite and many church dignitaries, was on shipboard. Places were assigned for him and his party at the captain's table. A civil dignitary of Rome, a functionary of much importance in a way, was also on board, and the captain placed him at his right hand. After the first meal, the Cardinal and his priests seated themselves at another table, giving as an excuse that they liked being together, but at the same time administering a silent rebuke to the captain, who at once saw his mistake and tried to rectify it. Perhaps to some these little questions of precedence seem trivial, and a person with radical ideas would insist that they ought not to

(Continued on page 112)

UNQUESTIONABLE CHARM ENVELOPS THESE GOWNS BUILT ON SIMPLE, EASY LINES FOR THE SECLUSION OF THE HOME—THE WIDELY GIRDLED WHITE FROCK IS PARTICULARLY SUITED TO THE YOUTHFUL FIGURE

For descriptions, reverse views and prices of patterns see page 98

Mrs. H. Bramhall Gilbert with her children, Florence and Harry

Mrs. William Payne Thompson en promenade

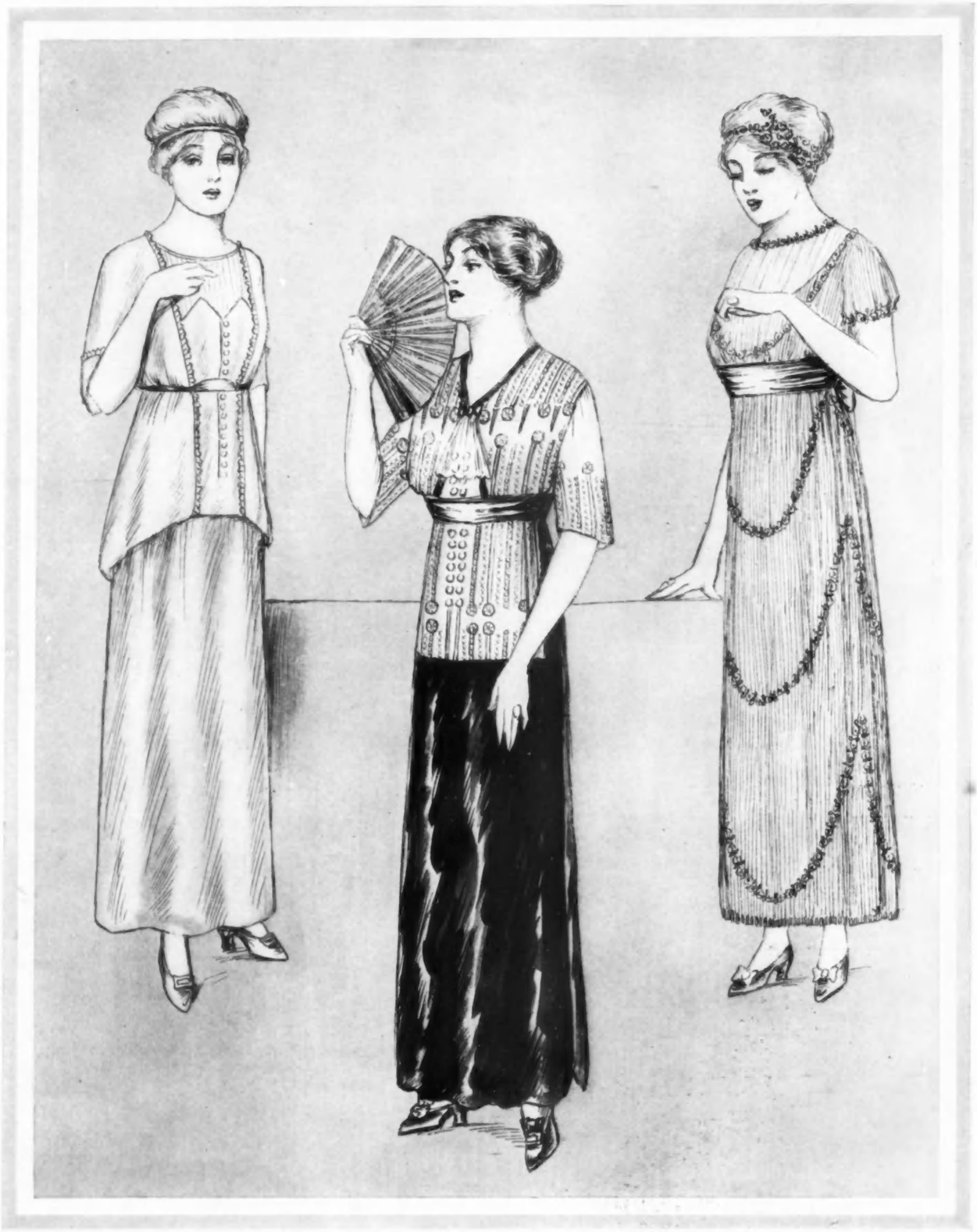
Ex-Senator William A. Clark of Montana and his wife

IN SPITE OF RAINY WEATHER PROPHECIES FOR EASTER SUNDAY SOCIETY PROMENADED FIFTH AVENUE TO MORNING SERVICE UNDER BRIGHT BLUE SKIES AND IN WARM SPRING SUNSHINE

Mr. and Mrs. Robert Goelet, who have recently returned from Palm Beach

Mrs. Edwin Gould and her young son

Mrs. Henry S. Redmond and Mr. Franklin Plummer, snapped on Easter Sunday



BEER EMBODIES SOME OF HIS NEWEST CONCEPTIONS IN THESE GOWNS FOR THE YOUNG GIRL, BUT MODIFIES THEM, AS PECULIARLY INSTANCED IN THE PANNIER FROCK, TO CONFORM TO SIMPLE, YOUTHFUL LINES

For descriptions and prices of patterns see page 98

UNTRAINED CUSTODIANS OF FUNDS

IN a money-ridden country like ours, one would think that the almoners of our all-important wealth would receive at least an elementary business training. It very frequently falls to the woman of the family to steward the household funds, to execute an inheritance, or to manage for a time a business enterprise, yet the cases when they receive any training for this work are few. We do not even shoulder the responsibility of providing training for those who must enter the business field, and we stoutly deny that those who marry need such training. Yet an unbelievably large per cent. of women never marry, and those who do are, by reason of their being so generally the custodians of the household funds, not less in need of some business education; for all the training she receives for meeting these obligations, she might as well be an inhabitant of some celestial sphere where buying and selling are unknown.

EVEN those who have always lived in comparative luxury and who are amply provided for in case their source of support is removed, are sometimes, through this same lack of training, brought to destitution; for as they are obviously unfit to manage an estate themselves, it is left to the care of trustees who, either through carelessness, stupidity or dishonesty and because their ward is incapable of checking their management, shortly dissipate her estate. When the woman is elderly the tragedy is most grim, for, with neither youth, skill, nor training, she must endeavor to provide for herself and very often for a family or else to suffer the ignominy of receiving help from friends. It would seem that the men who have labored to amass wealth would realize the importance of its proper management; but that is one of the anomalies in American character. By some method, private or public, all women should receive at least elementary training in the basal business principles. A short law course at one of the universities is a not inadequate preparation for the management of an estate.

WE have only pity for women in such stress of circumstances for we recognize that they are in no way to blame for their misfortunes, but for another class of women, no less the victims of a vicious system of education which ignores an inevitable phase of experience, we have only censure. The extravagance we charge to women in the most diverse grades of society arises, not as we allege, from self-indulgence, but from a lack of an appreciation of values, and this extravagance must continue to cause friction within the family and to aggravate the social unrest until such time as we recognize its cause and take measures to remedy it.

IN the lower grades of society this lack of business training is a serious handicap in the home where, according to qualified investigators such as Miss Ida Tarbell, the more than ample wages of a man are wasted by the wife's incompetence. All sorts of advantages are taken of her ignorance at the cost of much anxiety and deprivation to the whole family. That an ignorant woman with no training and no experience should be the family treasurer, entrusted with from seventy-five to ninety per cent. of the family income, passes the boundary of absurdity. It is her lamentable ignorance that is largely responsible for the poverty and misery in the lower social strata. With proper management of the household funds a large proportion of these poverty-tortured families could have decent, sanitary homes, sufficient nourishing food and other necessities of life. In all this the community has a stake, since intelligent management in the home would greatly decrease the amount of public funds dispersed for relief of the poor.

THE establishment in some of the schools of classes in cooking and the care of children are encouraging first steps; until recently, except in the higher grades which the children of the poor seldom reach, no attempt was made to widen this training to include a business education for girls. The Chamber of Commerce has, however, lately initiated a movement, with which the school authorities of the city are thoroughly in accord, to include commercial education in the curriculum of the elementary classes of the grammar schools. This course will give the girls as well as the boys training in the essentials of business methods. The incorporation of such classes in the public schools throughout the country would undoubtedly work considerable reforms. Nowhere, not even in the field of business itself, is business training more needed at this time than in the home.

WEDDING GIFTS THAT COST APPROXIMATELY FROM FIVE TO FIFTY DOLLARS, AND ILLUSTRATE THAT MODERATION IN PRICE MAY BE HAPPILY COMBINED WITH ORIGINALITY, UTILITY AND BEAUTY

Green morocco dressing bag lined with green moire; it measures only 8¼ by 6 by 4 inches. With ivory fittings, $35

Mirror framed in cream wood with a garland of natural-colored roses in a French composition. Price, $12

Dark wicker sewing stand with an inlay of pink wicker and lined in pink satin. Price, $22

Sandwich tray of white enameled wicker and tinted French composition roses. It is priced at $6

French composition work forms the electric candlestick, which costs, with the silk shade, $10

Vase of dull green, Chinese glazed pottery, of unusual shape, on a teakwood stand, for $30

Fired-gold pin tray, lined with white moire embroidered in colors, under glass. Price, $12

Cypress glass compôte in a delicate shade of green bordered in gold and colors. Price, $6.50

An exquisite Italian marble vase, measuring 6 inches in diameter, that costs $6.50

Plated-silver cracker and cheese dish, $14.25. The receptacle for the cheese is glass-lined

A pewter pitcher of excellent lines, holding three pints. Price, $3.75

Old English, silver fruit basket, 4 inches high, 11 inches wide, $27

Bronze fern dish, 15½ inches long, $15.50

A 10-inch-wide, cut-glass strawberry bowl with a 1-inch, pierced silver edge, $20

Ebony-framed fire screen with panels of black satin embroidered by the Japanese in shades of green, $22

A window fern dish of delicately tinted Italian plaster, which may be purchased for $15

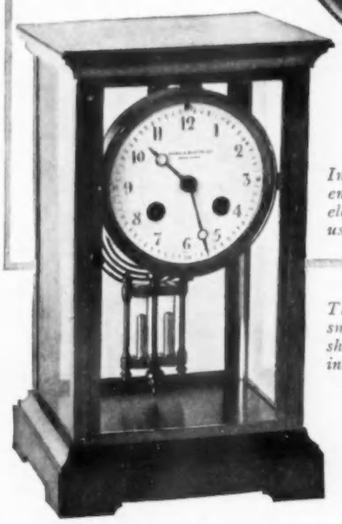
Lamp made of an old Italian porcelain vase with an exquisite shade of Irish and Cluny lace. Price, $45

Percolator of plated silver, holding three pints, with accompanying tray, priced at $22.50

Imitation bronze book ends in the shape of elephants make an unusual gift. Price, $6.50

Chinese glass water cooler covered with brocade and bound with galloon, with a tray to match, $9

Blue satin pillow with a lingerie cover of Cluny lace and English eyelet embroidery, $14.50



Eight-day clock of brass and crystal, which measures 9½ inches high by 6 inches wide. Price, $21

The round top of a small mahogany table shows a glass-covered inlay of Chinese embroidery, $10

A daintily colored Dresden china fruit dish which is priced at $20

Louis XV scrap basket covered with gold lace and galloon and festooned with silk roses, $15.75

CALLOT INTRODUCES THE PANNIER AND THE WATTEAU PLAIT WITH QUAINT EFFECT INTO THE CONSERVATIVE WEDDING GOWN—A GRAY COSTUME FOR THE BRIDE'S MOTHER AND A TROUSSEAU FROCK IN CALLOT'S NEW, PLAITED STYLE

For descriptions and prices of patterns see page 98

The rapid retreat of the jacket from the front fastening causes a succession of folds beneath each arm

The use of violet-striped, white taffeta for the panniers of a white satin gown is one step nearer the olden conception of stiff, brocaded panniers draped over a skirt of plain material

The sharply turned lines of the coat are emphasized by puffings, and cordings accent the odd cut of the sleeves

THE TOILETTES OF MADAME LA MÈRE

The Dress of Ceremony and Other Gowns Worn by the Bride's Mother at the Entertainments Incident to a Wedding

WHILE the bride-elect is selecting her trousseau, her mother, who, in the capacity of chaperon, must entertain and be entertained as much as the bride herself, is busy adding considerably to her own wardrobe. Not only must the gown for the ceremony be provided, but also new dresses to wear while entertaining the house guests directly before and after the wedding. Her first care is, of course, the costume to be worn at the church and at the breakfast which follows the ceremony.

THE GOWN OF CEREMONY

If the mother of a bride-elect has white hair, she cannot do better than to copy for this dress the pale gray chiffon and lavender-shot gray taffeta shown in the lower left-hand corner of page 38. From the knees up, the foundation of the gown is a pale gray satin, and from the knees down, of gray taffeta shot with lavender. At the left side, close to the floor, the skirt is caught into a single, short loop that stands outward like a wing; at the right side, the material falls plainly, and at the back there is a pointed train, which is by no means prominent, as the skirt is exceptionally long all around and hangs about the feet in draping folds.

Thousands of tiny pendants of gray silk make up the design which borders and weights the gray chiffon overdress. On this overdress, but following the line of the wide band of filmy white lace on the underskirt, is a perfectly plain band of the gray chiffon caught down with *à jour;* above this the drapery is gathered under a belt of the shot fabric finished with a rose of the same silk nestling in its green taffeta leaves. Over the bodice-mounting of white chiffon, interlined with white satin up to the bust curve, gray chiffon veils a simulated bolero of the filmy white lace; this is turned back from the bolero fronts to form revers, thus marking a slightly darker line from shoulders to belt and giving an appearance of slenderness to the figure. Down between these revers run two narrow strips of black net headed by a double loop bow of the same transparency; this is attached to a stock of the fine, white lace, topped by a band of the net. Pendants of gray silk border the kimono sleeves in a series of Van Dykes. The hat is a simple, Quakerish shape with a single black aigrette, which appears to be shot directly through the upturned, gray crin brim.

A demi-toilette, shown to the right of this gown, would prove exceedingly useful this summer, as it is just the thing to wear to suburban race meets or country club afternoon concerts.

DEMI-TOILETTE FOR THE RACES

The black satin underdress carries a wide panel of white chiffon running from the throat to the feet, but caught in slightly at the waist with a belt of white linen, embroidered with purple, mercerized cotton. A purple-edged, linen button trims each purple-piped linen cuff. These brighten the sleeves of black over white chiffon, but the narrow, white chiffon collar, rounded at the back, is relieved by no touch of color. With this gown, which, despite its trimness, is and appears to be supremely comfortable, is worn a black satin, coat-shaped upper garment with low-rolling lapels which, ten inches below the waist-line, fasten loosely with a single, black satin button. At each side a square train is looped up a half-yard above the floor with four satin buttons, above which are three more buttons. At the back this trailing coat is very loose and stands well away from the waist-line; the fullness is gathered into a cording which shows only at the back, as the front waist-line is concealed by the deep revers. The all-black hat of picot straw, trimmed with an aigrette, is turned up all around, but at the left side it runs markedly higher and is posed on the head so as to cover the brow and most of the hair.

FORMAL DINNER GOWNS

Two new dinner gowns, at least, will be needed for the entertainments incident to a wedding. One admirable model is sketched in the upper, left-hand corner of page 38. If a high-necked guimpe of black satin relieved with violet and white be ordered with it, it may even be worn to the theatre. The scarf was never more charmingly treated than here. Twin scarfs, starting from under a panel which forms a square train and is looped up half-way down the back, cross the hips to the front of the skirt, meet above the knees, and at the ankles fall into lovely, soft folds produced by the biasing of the material. The lower half of the bodice is of black satin embroidered in two shades of violet, each figure outlined with dull gold threads; the upper half is of black, lace-veiled, flesh-colored chiffon defined by narrow bands of

black satin, embroidered with violet dots so irregularly shaped with gold threads that only enough of the satin shows to prove that it really is the foundation for the handwork. The V-shaped "modesty" veiling the breast is of flesh-tinted chiffon, and the cuffs finishing the sleeves are of black satin edged with dull gold braid. There is a narrow girdle of black satin, and the same fabric is used in the slippers, which are trimmed with a black velvet bow over a triangular tongue of the violet-and-gold embroidered material. A black aigrette hair ornament completes this stunning, yet wholly dignified, evening costume.

WHITE SATIN WITH PANNIERS

A second evening gown, most picturesque for a middle-aged mother, is shown on page 37. It has a short, trained, white satin underskirt that is rather narrow and displays a decided tendency to fall in below the knees. In the back the pannier of white taffeta with violet satin stripes, forms a point, finished with an ornament of pearls; at the sides it is looped up several inches below the hips so as to add nothing to their bulk; in front is a tablier of white lace, edged with pearls. A pattern outlined in the tiniest of pearls runs from the lower edge of the tablier to its center, and lines of pearls define the two points of lace trimming the fronts of the bodice. In lieu of sleeves there are falling bands of pearl-embroidered white net which droop toward the elbows. Encircling the waist at its normal position, but running under the lace tablier, is a white satin girdle terminating in a bow of four loops, two of them faced with violet. This bow is so large that it runs across the right underarm seam and covers considerable of that side of the bodice.

THE SEMI-DRAPED SKIRT

A youthful matron chose from a wonderful display of tailored suits one of purple and black changeable taffeta, sketched to the left of the page 37. At the back the overskirt is caught under the long postilion belonging to the coat. Only at the waist-line does this jacket button; from there it slopes backward so abruptly as to form a group of tiny folds under the arms. The sleeves are very short, scarcely covering the elbows, and have turned-back cuffs edged with a self-colored silk puffing.

The pear-shaped section at the bottom of the back of the jacket starts a few inches above the waist-line and overlaps the postilion; it is embroidered with purple floss. This decoration, prominent because of its single tone, is repeated on the back of the collar. At the uppermost edge of the portion partially encircling the throat and covering the short fronts, this collar is trimmed with a self-puffing, and where it crosses the shoulders it forms little folds similar to those beneath the arms at the waist-line of the jacket.

THE SEPARATE SILK COAT

Taffeta of a shade of gray so dark and dull that it resembles unpolished gun-metal and might be mistaken for black, is used for the separate coat sketched on page 37, which would prove exceedingly useful to the middle-aged matron. Straight and scant, deeply Vd at the throat and sloping away from the knees, its lapping fronts are fastened below the waist-line with big buttons covered with shirred taffeta and surrounded by puffings of the same silk.

This method of trimming is repeated in the border of the coat and of the collar, with the addition at each edge of a cording which in turn is edged with a ruche. Just below the collar on each side a cording starts and runs down both sides of the garment to the hips, and around to the back to form a deep curve; the lower portion of the coat is finely gathered to this cording; this gives a slight fullness most becoming to the matronly figure. Cordings also emphasize the low shoulder-lines and run down to the wrists, where the sleeves are gathered into tight-fitting, pointed cuffs trimmed with buttons. Gray chiffon with a large flower design in several shades of mauve lines this coat. With it is worn a light-weight hat of gray, English picot straw, trimmed with two slender, tightly curled ostrich plumes of the same dull, neutral tones.

TRIMMING A BROCADED GOWN

Perfectly simple and delightfully comfortable is the breakfast gown at the top of this page. It is of black, large figured, brocaded crêpe de Chine, made with a scant skirt, over which is a drapery gathered all around into a waist band and falling in a loose puff to the ankles. Down the front, from the bottom of the white net guimpe to the hem, is a row of heavy, black silk tassels. The gown fastens at the middle-back under a square panel extending from neck to belt. The low shoulder-line is defined by a cording. The sleeves, narrow at the top and puffed at the bottom, are perfect complements of the puffed overskirt. The bodice falls loosely away from the girdle and gives the impression of covering a straight, uncompressed figure. Low-heeled satin slippers brocaded with the design of the crêpe de Chine are provided to wear with this morning costume.

VOGUE POINTS FROM PARIS

An unusual variety of sleeves is noted in the new gowns. Sleeves of great fullness are gathered into small armholes, and at the elbow gathered again into loose, wide cuffs, from which hang deep lace flounces. Laid close and flat at the top, the fullness of a new sleeve drops into wide, loose folds at the elbows; below, it is wrinkled into a wide, tight band and finished with double frills of fine lace.

Other sleeves are extremely full and are gathered into small armholes. The length is shirred on the inside to fit the bend of the arm, and the fullness falls away from the back of the arm.

The long Moyenâge sleeve on a gown of changeable taffeta has a high shoulder puff of mousseline de soie matching in color the bertha trimming on the corsage. Even prettier than this is a long, tight sleeve of much wrinkled mousseline de soie, that emerges from under the long armhole of a silk corsage. The edges of the armholes are finished with a bias band and trimmed with buttons and mock buttonholes. It will be seen from these descriptions that lace plays an important part in sleeve decoration, and in a manner quite novel; many years have passed since these extremely wide lace flounces have been in fashion.

Skirts are the chief bone of contention this year and show many pleasing variations from the old mode. An old-fashioned skirt, presented as an extreme novelty, has the back breadth covered, from belt to hem, with a series of softly falling puffs of graduated widths. The front of the skirt is slightly draped. Of the same period is the overskirt of another dress, made entirely of puffings separated by slightly puckered bands of velvet ribbon. It drops low in the middle of the back and front and is draped on each side.

Marquisette and sheer voiles are used for the sun-plaited and accordion-plaited skirts that slender women gladly welcome. Other plaited skirts are laid in two-inch plaits stitched on the edges to within a short distance of the bottom, then left free. Sometimes these skirts are hung from a small, round yoke. A satisfactory way of gaining increased fullness in a tailored skirt without adding to the bulk is a gored seam in the middle of the back. It is laid flat, stitched on the edge to simulate a fold, and trimmed with buttons.

A straight seam, placed anywhere on a skirt—at one side of the back or the front, or in the middle of either—is seen in the majority of short skirts, and buttons, in any one of myriad styles, are always used to adorn this seam.

Worth uses quantities of tassels for skirts and sleeve trimming. He shows his dislike of the crude colors of the season by softening them with lace and gauze.

An odd but pleasing fancy, noted on a little dress of dark blue taffeta, was a long sash of soft, white liberty satin. It was knotted lightly at one side of the back, and the longest of the two uneven ends touched the hem of the skirt.

Twin scarfs cross the hips from the back panel, meet at the knees and fall in folds at the ankles

One of the few trimmings strong enough for a large-figured brocade are heavy black tassels

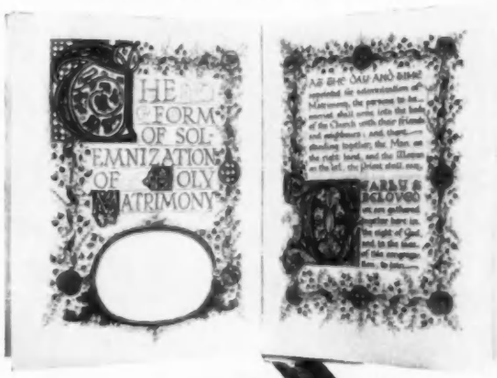
The soft grays in the gown of ceremony are relieved by high lights of lavender

Demi-toilette with coat-shaped upper garment suitable for the races or country club

SUGGESTIONS FOR THE SPRING BRIDESMAID AND A SUMPTUOUS COPY OF THE MARRIAGE SERVICE THAT THE BRIDE MAY CARRY INSTEAD OF THE TRADITIONAL BOUQUET

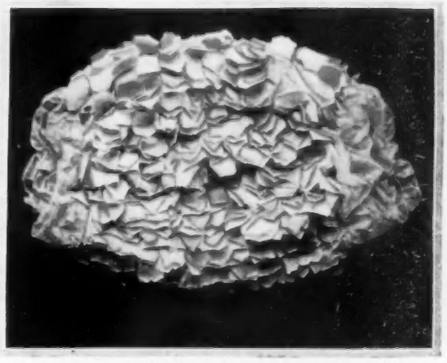
A bridesmaid's bouquet arranged by Hession, of Mrs. Jardine roses, rose apple blossoms and deep pink Bounceline rosebuds tied with broad, pink ribbon

A stately charm is lent to a wedding procession by the bridesmaids carrying La Tosca canes, to which long stemmed flowers are attached by ribbons. From Leikens



Copy of marriage service richly illuminated on vellum in gold and colors, after the style of fifteenth-century manuscripts. From Thomas J. Gannon

Over the bridesmaid's arm is hung this white wicker basket, garlanded in tinted composition roses and filled with lilies-of-the-valley and gardenias. From McConnell



For a rose wedding Jean has designed this bridesmaid's muff of pink silk rose leaves and lace

THE TROUSSEAU OF LADY HOWARD DE WALDEN

The Quiet, Informal Wedding of Miss van Raalte and Lord Howard de Walden —The Trousseau a Sportswoman Selects

THE old Parish Church of Marylebone, London, standing back from the Marylebone Road, has seen many weddings, but probably never one like that which took place there on the nineteenth of February. Usually when a peer of the realm marries, he chooses one of the fashionable churches—St. Margaret's, Westminster or St. George's in Hanover Square—not a little parish church. So it happened that only a group of inquisitive children, peering through the railings of the parish church, saw the modest procession that attended one of the most important weddings of the season, which was being quietly celebrated a day before anyone expected it.

The church was practically empty—only the near relatives of bride and bridegroom and a few others who by accident had learned of the date of the ceremony attended. It was decorated, not more elaborately than for its usual simple weddings, with smilax and white camellias; with these the pillars were twined, and the aisle was brilliant with large bouquets of red roses. Massed high on the altar were great piles of white lilies and red roses, with here and there touches of marguerites, the bride's name flower.

STEALING A MARCH ON SOCIETY

Although everyone has been greatly interested ever since this important engagement was announced to find out the date and place of the ceremony, society and anxious Londoners in general were not enlightened. Miss van Raalte had fully determined to have a quiet wedding. Lord Howard de Walden is one of the richest peers in the kingdom; his property in Marylebone brings him in an income of about £300,000 a year. He is a patron of the drama and, under the family name of Ellis, has himself written a blank verse play called "Lanval." But in spite of money and position he is shy, and he also desired a quiet wedding, which at first seemed almost impossible. Then it was rumored that the wedding was to take place on Tuesday, February 20th. After that it was an easy matter to steal a march on society and be married the day before.

Miss Margherita van Raalte, who was married on the nineteenth of February to Lord Howard de Walden

WEDDING GOWN OF A SPORTSWOMAN

Miss van Raalte's trousseau is unusually interesting because she does not care at all for clothes. She is a notable sportswoman, who rides and shoots and golfs, and so has little need of feminine frills. The feminine journalists, one hears, had a strenuous chase to discover where the wedding dress was being made and just what it was to be. When they thought they had run their sartorial quarry to earth, they invariably found they had been following the wrong scent.

"Miss van Raalte's wedding dress, Madame?" enquired each courteous costumer. "No, we are not making the wedding dress—a teagown, yes, or an evening dress."

So there was some preparation for the surprise of seeing the bride in a simple gown of gray crêpe de beauté and a smart blue hat richly massed with blue lancer plumes.

And her other costumes were in keeping. Her traveling suit was the very plainest, rough, navy blue serge coat and skirt, buttoned down the side and without trimming.

LINGERIE OF THE TROUSSEAU

But however simple a woman's taste may be, she cannot resist the charm of dainty underwear, and the sportswoman who affects severity of dress is not less difficult to please in lingerie than more fussily dainty women. Simplicity marked this wonderful trousseau of lingerie, some pieces of which are shown on page 62. Each garment was marked with an old English "M," surmounted by a coronet, and each piece or set was laid in a white box tied with blue silk gauze ribbon, and sprinkled with violet and lavender sachet powder.

One set of underwear, which consisted of nightgown, chemise and drawers, was made of the finest linon de fil, a material as delicate as a ninon, but woven in linen threads. The yoke of nightgown and chemise was composed entirely of silk Blonde lace, inset with a very fine design in Cluny insertion. The waist was outlined with a threading of pale blue satin ribbon.

Another set was made with a straight yoke formed of triangular medallions of deep coffee-tinted Irish lace. Into these medallions were fitted pieces of snow-white Mechlin lace, similarly shaped, and there were occasional oval medallions of the finest lawn, hand-embroidered in Empire wreaths.

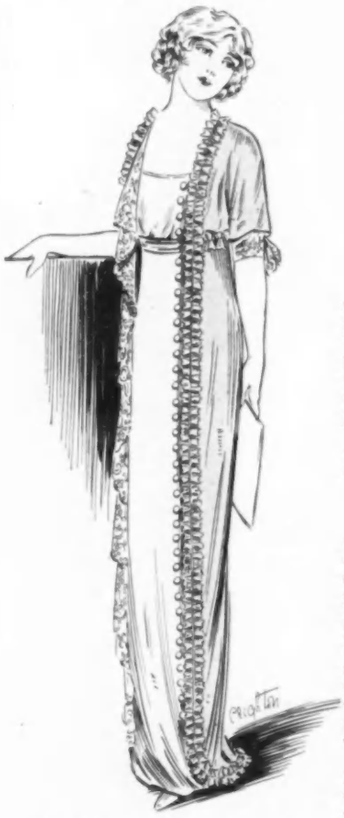
There were two sets of fine, pale pink silk crystalline, the yoke and sleeves of which were formed of cobwebby Valenciennes lace, in a rose-leaf pattern. The waist was run with pink satin ribbon. A set of pale blue crystalline and a set of white linon de fil were made in the same design, with Milanese lace used for the yoke and sleeves of the nightdress and for the yoke of the chemise. This lacy bodice was made in fichu design, and the waist was outlined with a threading of blue satin ribbon, into which was tucked a bouquet of tiny, pale pink satin roses.

Some sets of linon de fil were even more simple, with delicate hand stitchery of tucks and narrow bands of real Valenciennes lace, the chief charm of which was the fineness of the materials. One set was inset with net medallions embroidered in forget-me-not designs.

For a rest robe the future Lady Howard de Walden selected pale pink velvet lined with pink gauze and developed as shown on this page. This is to be draped round to fasten at the left side under a silken knot decorated with a bunch of full-blown pink roses of silk gauze. It had a wide collar and deep cuffs of old, tinted Valenciennes lace.

Petticoats there were which could be blown away by a light puff of wind. One lovely skirt was of pale pink, unlined ninon trimmed with three flounces

(*Continued on page 62*)



A lovely tea gown whereon a heavy ruche is balanced by a cascade of tambour lace

A sleeve arrangement of a V-shaped panel outlined by cords, and cuffed with lace

SMART FASHIONS *for* LIMITED INCOMES

A Trousseau that Answers All Needs of the Summer Wardrobe, Can, if Carefully Planned, be Kept within the $500 Mark

IT is exceptional when a bride assembles a trousseau that is just what she needs and no more. Almost always she buys too much, so that before a season is gone she finds her closets cluttered with gowns that are only half worn and fast going out of style. Whether the expenditure is to be large or small it should include no more than an ordinary, well-planned spring and summer wardrobe. In the name of trousseau one commits many foolish extravagances, and a stern self-discipline is the only insurance from after regrets. But if the delight of having everything new at this time is to run away with one, it is best to let off exuberance in the direction of underwear, for this will be useful for years to come.

The woman of limited means faces a special problem when it comes to purchasing a wedding outfit, and so she should start with a clear idea of just the sort of wedding she wants if she is to escape the pitfalls of debt. The most sensible course is to dispense altogether with a wedding dress and be married in an afternoon or a traveling costume, for the conventional white satin bridal gown is almost always an elephant on one's hands, and no matter how well re-made as an evening gown, always bears the stamp of a bygone ceremonial. But the hold of sentiment is strong, and the majority of women strain a point to be married in white. No wedding dress is included among the accompanying illustrations, but if one is desired, pattern No. 2104-F on page 59 of the March 15th issue is an exquisite model, fairly elaborate, and No. 1736-F, a much simpler one. Either gown may be carried out economically by using an inexpensive satin with a slightly draped covering of Callot chiffon, which is delightfully soft. For an all-satin gown, nothing but the best quality will do, for nothing is worse than cheap satin. The whole trimming of the gown could be of white Alençon net or tulle, with a conventional pattern in heavy silk floss run at the edges in place of a lace border. Such a pattern need not be fine at all; indeed, the coarser the work the more effective. Two other models are also shown on page 53 of this issue.

Excellent model for a separate waist. Even for summer wear the new, soft taffetas are being much used for such waists

The accepted costume for sports and a dimity dress for quieter morning activities

The diagonal cut on skirt and the odd, deep cuffs are accessories to smartness

Such clever touches as the inverted neck frill and tassels distinguish this frock

But the traveling suit cannot be thus easily disposed of; it is for even the most modest trousseau, absolutely indispensable. The sensible thing is to choose both a color and a material that will be as useful next fall, and possibly even next winter, as now. Taffeta or charmeuse should be waived for woolens, such as serge, tweed and ratine.

THE TRAVELING SUIT

The newest material of all, and a great favorite this spring, is whipcord, which would serve equally well as a spring suit and one for cooler weather. And no color is more chic nor more fresh than dark blue, which year after year holds its own as a spring color. The tones toward black are far more satisfactory than more brilliant ones. A good model for the suit is that sketched on this page, with its touches of white ratine on collar and cuffs. The matching diagonal arrangement on skirt and coat is well handled and very smart. If this mode does not answer the requirements, the full collection on pages 54 and 55 of the March 1st issue offers ample choice. The simplicity of No. 2122-E is a favorite with many; it is most economical as to material, and the bias back is very becoming. No. 2102-E is a French model, a style that is being shown in numerous variations at the most exclusive shops. It is the sort of suit that can be lightened for the warm weather by touches at the collar and belt of black and white, green and white, or other combinations, and then sobered again in the autumn with black velvet and military braid.

A WAIST FOR THE SUIT

No investment could give better service than a matching waist for the suit. Chiffon is still a favorite material for separate blouses, even for warm summer days, but taffeta is the last fancy of the fashionable Parisienne, and in the very soft qualities it is by no means an oppressive material. The separate waist

Originality achieved by insets of Chantilly dyed to match the serviceable raisin-purple satin and mounted over green

The simplest sort of a tea gown to make is a chiffon coat with a conventional design picked out in steel beads

A bathrobe designed to launder—it is of albatross with detachable collar and cuffs—the cap matches these trimmings

There is no more charming model for a peignoir than the ruffled petticoat and draped overskirt of La Pompadour

shown on page 41 is particularly good as to line, and with the yoke of thin white satin and the lace at the throat, is well adapted for summer wear. In chiffon it would be pretty made over white, and if in taffeta there need be no lining, and the point on the front of the waist might be made of the skirt material. Those who like the low collar will find two charming blouses in this style on page 60 of the March 1st issue, Nos. 2111-E and 2087-E. The first is delightfully cool, one of those dainty French models with a ribbon run around the bodice under the chiffon and tied in a flat bow at the front, and finished with fine cuffs and collar of embroidered material. The other is excellent for taffeta, which shapes well to its cut, and there is a great deal of allover lace to lighten it.

THE AFTERNOON FROCK

There is not much question as to what material most women will choose for an afternoon frock, such as is shown opposite the suit. Taffeta in its new-old guise is so charming that few can resist it, and a taffeta gown bought for the summer may be worn for luncheon under a fur coat next winter. The model shown here, though it has the new fullness at the waist and a very clever drapery on the skirt, does not depart from the slender silhouette and comes forward in easy folds about the feet. It is of an extreme simplicity, yet lifted above the commonplace by all the new little touches that mark a recent design. We haven't seen before the little upside-down tulle frill that fits into the V of the bodice and is caught against the chiffon yoke, nor the front finishing of cords and tassels running down as far as an almost hidden plait that opens at the knees. Such a frock might be developed in a plain taffeta of leaf-green, Wedgwood blue, coral or old-brown. Coral is included, as in taffeta the tone of this color is exquisite, and it is being used in many of the new models, but it it not a sensible choice for her whose clothes must be frequently worn. Besides the plain varieties there are lovely changeable taffetas in narrow, almost invisible stripes that make up smartly.

On page 64 of the March 15th issue is a collection of patterns for afternoon gowns, all of which embody the latest fashion ideas, but are so simple of construction that difficulties are either annihilated or so reduced that the small dressmaker can easily manage them. No. 2058-F and No. 2100-F are especially recommendable as being not too pronounced to stay in fashion for more than one season.

As to afternoon gowns for hottest days, one can do no better than to go to one of the large shops that carry such excellent ready-made copies of French gowns and select one or perhaps two lingerie frocks. At one of the shops there is such a pretty little model in white washable French voile with yoke, cuffs and girdle trimmings of Irish lace for $9.75. It fastens in the front with crochet buttons, has fine tucks reaching below the hips and three large tucks at the bottom. Selected with taste and worn with distinction these gowns are as good in general effect as those that are three times their price. One should choose the simplest models rather than those loaded down with trimmings of imitation lace and embroidery, and give to it a touch of novelty and distinction by some unique trimming.

MORNING COSTUMES

For summer mornings two styles of costume are needed—one the trig, tailored skirt of white wash material with a smart blouse, either tailored or just across the line from severity like the model on page 41. The skirt there shown is the model that well-dressed women have chosen for so long in preference to all others that it has come to be almost a uniform for tennis and golf. It may be had with a broad box plait in the back or with a plain habit back. But if one prefers a paneled or tunic effect there is a splendid selection of skirts suitable for this wear on page 69 of Vogue of March 15th. One must have for this skirt some plain shirts cut after pattern No. 1915-F or 2117-F on pages 66 and 67 in the same issue. White China silk is the popular material for these, and it is best not to economize in the quality of silk; $1.50 or $2 the yard is about the price to pay, and these shirts will wear, wash and keep their color better than those in a cheaper quality. As only three yards is needed for each, and four shirts will suffice, this is not an extravagance. The blouse in the sketch may be made of handkerchief linen or of lawn if silk is too expensive. Hand-run tucks add greatly to the appearance of the waist as does real edging, Irish or Cluny, on the collar and cuffs. The hat, a black, unconventional shape with pompons, is an excellent outing model which one ought to be able to get for $10.

The other costume is a dimity morning frock the original of which was in light green with a white leather belt and a bit of macramé lace at neck and cuffs. It fastened with slantwise, crochet loops. The material for such a simple gown would cost not more than $3 or $4. A cotton would be preferable to any of the summer silks; dimities which are very cheap and come in charming colorings, both flowered and striped, are especially dainty, and if washed with care and dried in the shade will hold their colors as long as the material lasts. The garden hat shown with this gown is in a natural color straw with a crown band and a brim facing of plaited light blue taffeta and a cluster of pink roses.

THE EVENING GOWN

The first sketch on this page shows one of those delightful combinations that at once attract by their originality and smartness and yet are most utilitarian in character. The supple satin is in raisin-purple, while the entire top of the bodice above the lace cuffs and crosspiece is in foliage-green chiffon over flesh-colored net. There is no finish at the neck save the selvage. The gathered panel at the back, above the lace inset, is also of chiffon. Chantilly lace dyed to match the satin is mounted on green, and at the front there is a purple silk rose embedded in green leaves. One would look far before finding anything at once so good looking and so exactly the thing for a wardrobe

(*Continued on page 68*)

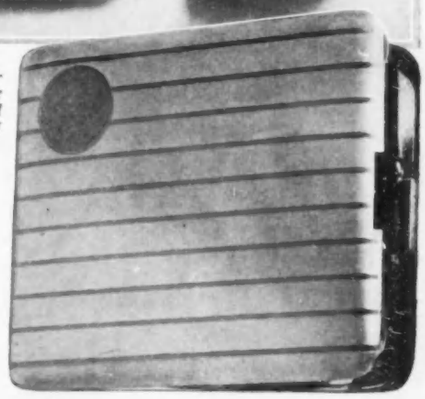
Excellent models, dainty yet simple to make, for nightgown and evening chemise

SOME EXCELLENT SUGGESTIONS WHICH MAY AID THE BRIDEGROOM IN HIS SELECTION OF GIFTS FOR HIS BEST MAN AND THE USHERS

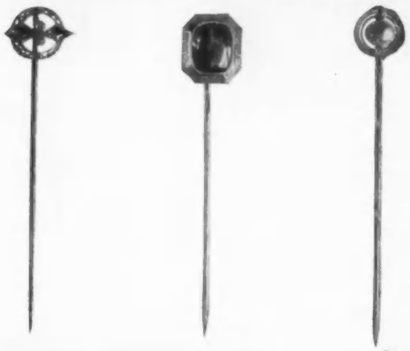
Silver card case and cigar lighter, priced at $9.75 and $7.50, respectively. The gold match box is engine-turned and costs $36

The stick of partridge wood, gold-mounted, is priced at $15.50, and the Malacca crop, also mounted in gold, costs $13.50

A glass flask set in a silver cup and ornamented with silver deposit. Price, $12



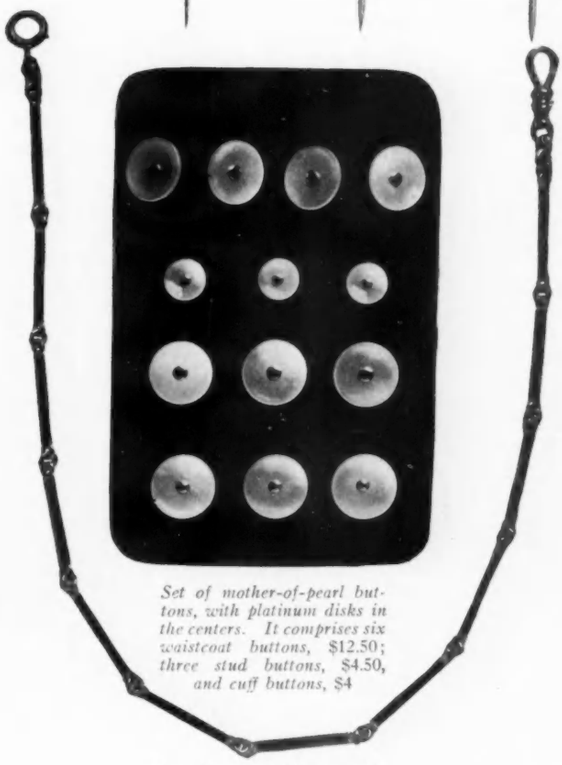
An especially handsome cigarette case of silver, striped with inlaid lines of gold. Price, $40



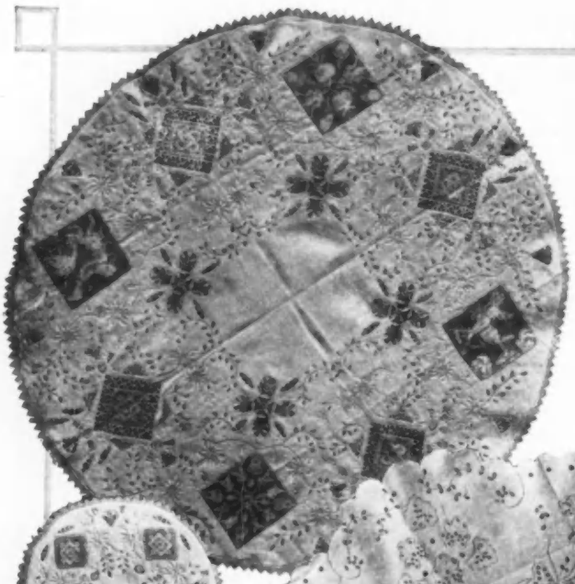
Scarf pins in new designs: two sapphires and two pearls in a platinum setting, $32; buff top amethyst set in gold, $9.75; a pearl in a platinum setting, $20

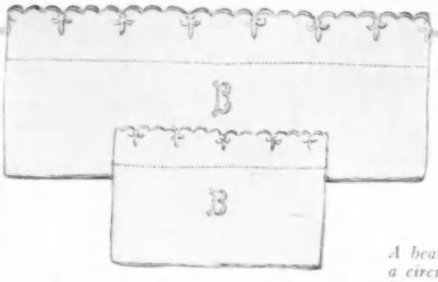
Seal traveling case, lined with tan leather, containing holders for tooth brush, tooth powder, shaving brush and soap, and two hair brushes and a comb. This case, with fittings of French ivory, costs $28

Set of mother-of-pearl buttons, with platinum disks in the centers. It comprises six waistcoat buttons, $12.50; three stud buttons, $4.50, and cuff buttons, $4

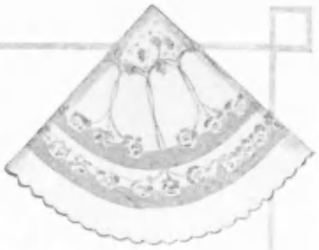


A good-looking waistcoat chain of oblong, gold bars linked together. Price, $19.75

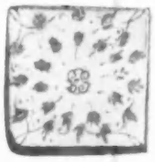




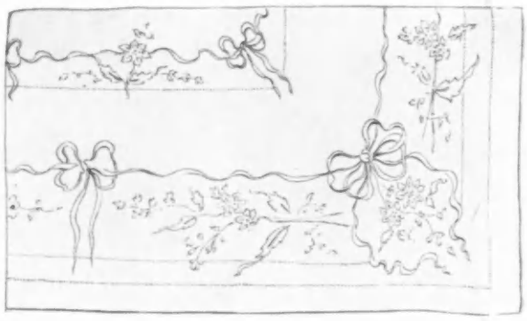
Linen sheet and pillow case embroidered in fleur-de-lis, with initials developed in the fleur-de-lis motif

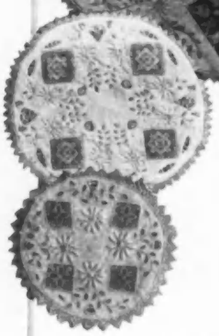


A beautiful pattern for a circular dinner cloth. The napkin shows a central monogram



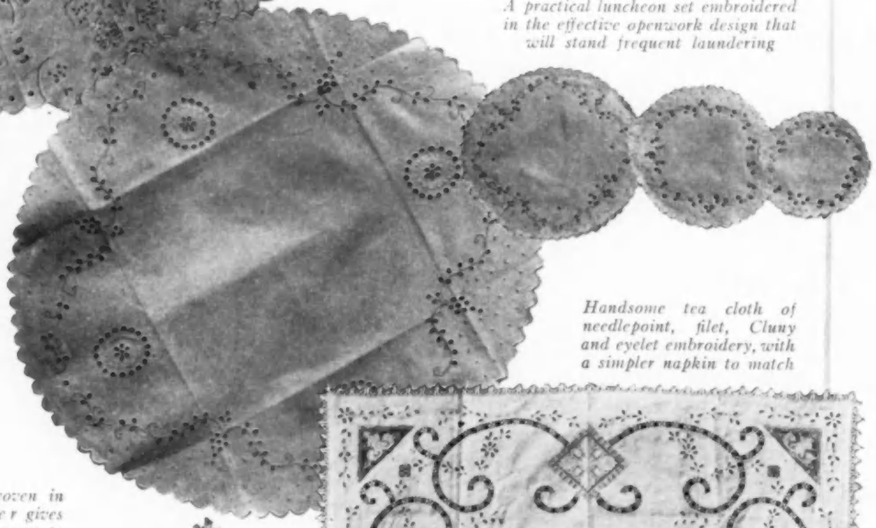
Linen bedspread heavily embroidered in a charming bowknot design. Bolster rolls are made to match





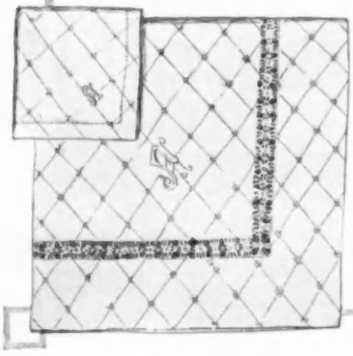
The first luncheon set is exquisite in design and workmanship, and the one below, though less elaborate, is quite as beautifully worked

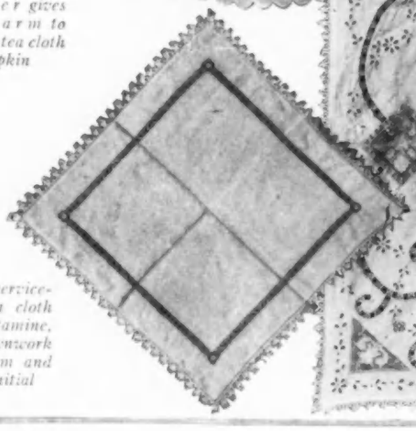
A practical luncheon set embroidered in the effective openwork design that will stand frequent laundering

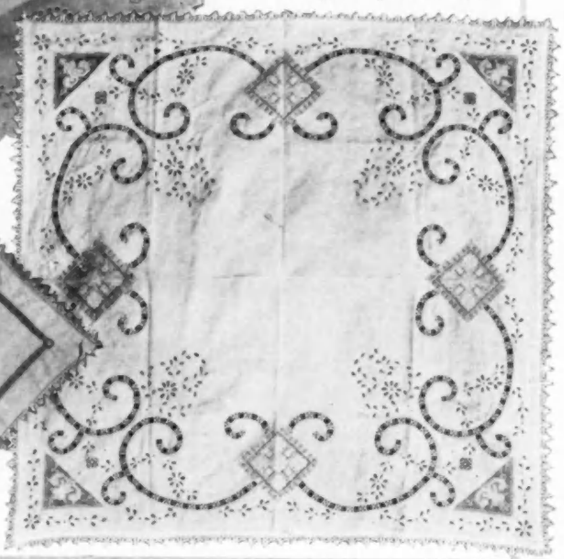


Handsome tea cloth of needlepoint, filet, Cluny and eyelet embroidery, with a simpler napkin to match

The rose woven in each corner gives unusual charm to this damask tea cloth and napkin







A new and serviceable luncheon cloth of linen etamine, with drawnwork above the hem and a Gothic initial

SEEN IN THE SHOPS

The Present Offering of Beautiful Linens, "Needle-Painted" and Lace-Adorned, Make the Filling of the Bride's Chest a Pleasurable Task

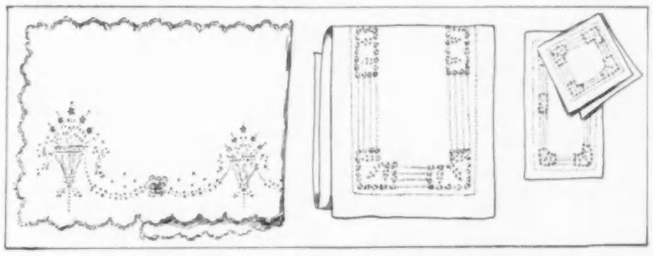
ON this and the opposite pages are illustrations of some of the newest and most exclusive household linens selected from well-known and conservative shops that make a specialty of these lovely necessities. They excel in quality, beauty and taste. A complete equipment for wedding chests may be ordered with confidence that the order will receive the most careful attention, even to the most minute detail.

DAINTY BUREAU SCARFS

Pretty bureau scarfs add greatly to the appearance of the bedroom, and really lovely ones can be bought very inexpensively. Illustrated in the middle of this page is an exceedingly effective scarf of embroidered linen with filet motifs and Cluny lace insertions. It is made in two sizes: 20 x 45 inches, $12.75, and 20 x 54 inches, $15.

A particularly charming design is embroidered on the scarf sketched in the upper left-hand corner. The eyelet combined with the French embroidery is always delicate, and the deep, three-point scallops add greatly to the daintiness of the scarf. It measures 20 x 54 inches, and costs $12.

Less expensive is the scarf on the right, measuring 14 inches in width and 54 inches in length. Above the hem it is bordered on all four sides by a band of hemstitching alternating with French embroidery. Price, $10. To match it are two mats, measuring 7 x 7 inches, which cost $1.40 apiece, and a larger one, 7 inches wide by 12 long, is priced at $2.85.



The delicacy of the design and scalloping render this an unusually dainty bureau scarf

A scarf and mats with a pretty alternation of hemstitching and French embroidery

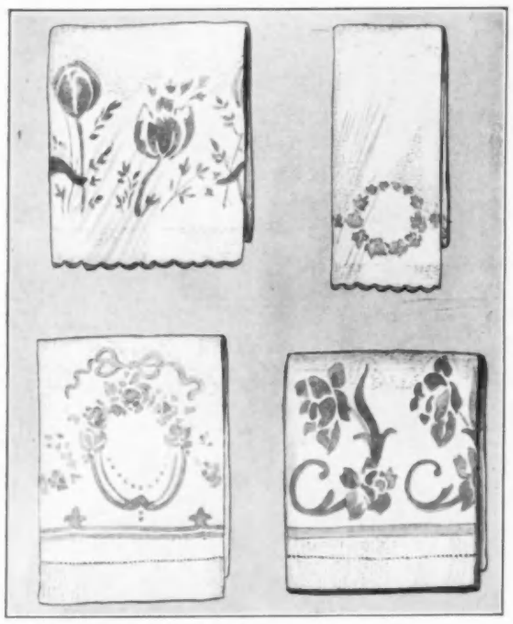
A bureau scarf which combines with great richness filet and Cluny laces and embroidery

A VARIETY OF TOWELS

These form a very important part of the linen supply, and the variety in design as well as in texture and price is overwhelming when one must make a choice. The face towels shown on the lower left of the page are all excellent, and range in price from $6.50 to $15 a dozen. The one in the lower right-hand corner is of hemstitched linen with a damask border. It measures 22 x 39 inches; price, $6.50 a dozen. On the left of this is another of finer material, and in the damask border is woven a medallion in which the initial may be embroidered. Without the initial the price is $12 a dozen. Just above this is one still finer which has a scalloped edge. The fabric is beautiful, and the satin border of poppies is exceedingly charming. It is 25 x 40 inches, and is priced at $13 a dozen.

Guest towels should be included in the chest. Most attractive is the original of the one in the upper right-hand corner. The satin damask border above the scallored edge is very dainty, and the wreath of ivy leaves makes a charming frame for an initial. These measure 15 x 24 inches, and $6 is the price by the dozen.

The bath towels reproduced in the lower right-hand corner are made of Turkish toweling of the best quality and show the new stamping. These towels can be bought for from $8 a dozen up to $21. That on the right-hand side sells for $13 a dozen. Of course, the monogram is extra, and this is beautifully embroidered in any color at a cost of $1.75 for each towel. The other towel is priced at $12 a dozen, and the monogram on this is woven in the material at a cost of $1 extra a towel. The bath mat sketched above is quite the best of its kind. It is 27 inches in width and 44 in length and sells for $2.25. With the woven monogram the price is $4.



Towels in the ordinary and guest sizes with damask borders in the newest weaves

HANDSOME LUNCHEON SETS

The three circular luncheon sets illustrated on the opposite page give a representative range in style and price, though, of course, there are sets more or less expensive. Those shown are chosen for their practicability as well as beauty. The centerpiece and doilies in the upper left-hand corner are made of fine linen with a design in which French embroidery, needle-point medallions and filet lace are elaborately combined. The set, which includes a centerpiece and two dozen doilies, costs $125.

The solid embroidery and French seeding executed in a pretty bow-knot design makes the set shown below a more practical one; with two dozen doilies it is sold for $41.50.

The third set is really remarkably good value. The Madeira eyelet embroidery achieves a beauty quite out of proportion to its simplicity, and makes a most attractive "every-day" set. The centerpiece with three dozen doilies sells for $17.50. With two dozen doilies it can be bought for $21.50.

LUNCHEON AND TEA CLOTHS

Linen etamine is a very new and extremely popular material of which to make luncheon cloths, and so attractive and serviceable are they that every bride should have at least one in her chest. The cloth at the lower left-hand corner is made of this fabric striped and with a woven figure and a band of hand-made drawnwork above the hem. It measures one yard and a quarter square and is priced at $3.75, while the napkins are $4.50 a dozen. A Gothic letter is used with success on this set; on the cloth it is two inches in hight, and costs 36 cents to embroider, and for the three-quarter-inch letter on the napkins 15 cents each is charged.

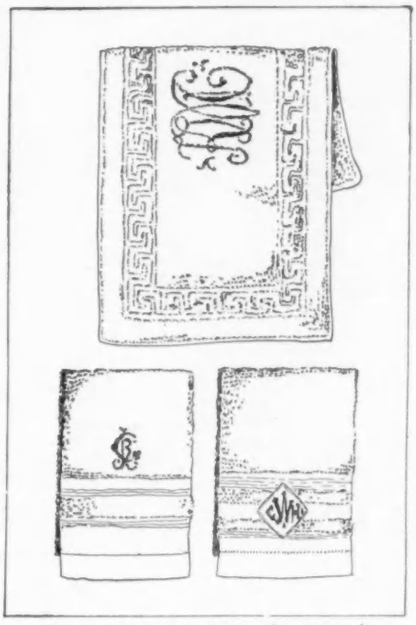
Tea cloths are almost unlimited in variety of design and price. In the lower right-hand corner is an exquisite cloth of finest linen edged with Cluny lace with motifs of needle-point, filet medallions and English eyelet embroidery. Price, $37.50. The napkins to match have a band of drawnwork inside a narrow Cluny lace edge, and are priced at $16.50 a dozen.

A tea cloth of fine damask a yard and a quarter square is sketched on the left. Two woven satin bands and a band in a fleur-de-lis design form the border, and in each corner is a full-blown rose. The price of $10.50 includes one dozen napkins.

BEAUTIFULLY WOVEN DINNER CLOTH

The choice of dinner cloths must depend largely upon the individual taste and also upon the shape of the table. A beautiful satin damask cloth with a scalloped edge designed for a round table is illustrated in the upper right-hand corner. As in all the new cloths, the centerpiece is woven in the damask, and this particular design of ivy is exceptionally lovely. A graceful design of morning-glories completes the pattern of the whole cloth. For a fifty-four-inch table the cloth should be two and a quarter yards in diameter. Price, $15. A cloth two and a half yards in diameter is sold for $18. No marking is needed on the cloth, but should any be desired, the monogram could be placed on two sides of the cloth, possibly on the inner satin band. The napkins to match are twenty-six inches square and cost $22.50 a dozen. The illustration below shows the center of the napkin; it is here that the monogram should be placed.

(*Continued on page* 112)



Effective ways of placing the stamped or woven monogram on bath mats and bath towels

CHÉRUIT IS SENDING THE SPRING BRIDE AWAY IN CHIC TAILLEURS

MADE OF MATERIALS IN DELICATE HUES AND BUILT ON LINES

THAT CURVE AND SHARPEN IN AN ECCENTRIC YET PLEASING WAY

For fashion descriptions and prices of patterns see page 98

THE YOUNGER GENERATION

The Holidays Herald Their Welcome Approach by the Energetic Preparation of the Young People's Summer Wardrobe

THE remaining days of school are numbered, and in these last few weeks the summer wardrobes of the littlest children must be completed, and the clothes for the girl who is soon to return from boarding school must be carefully planned.

TAILORING THE YOUNG GIRL

At the left of the upper group is sketched a smartly tailored suit of navy blue serge. Bands of black satin, braided in soutache, edge the cuffs and outline the vest which ends under the patent leather belt at a normal waistline. This vest is trimmed with soutache in military effect, and the same form of trimming runs up the front of the skirt to give the effect of a full-length panel. This model, developed in brown tussor, would be excellent for traveling.

A charming summer costume for a young girl is shown in the lower right-hand corner. It is of rose-colored ratine; the three-quarter length coat has a panel in back and is single-breasted in front. The wide collar, which is deeply notched in the center-back, has an overlay collar of white eyelet embroidery, with which the deep cuffs are also finished. The skirt is designed with four gores, the front and back in panel effect, and the side ones banded at the bottom. The model is especially adapted for linen or pongee, and the length of the coat makes it suitable to wear as a separate coat with lingerie frocks. A natural-colored leghorn, faced in rose chiffon and trimmed with rose-colored ostrich pompons, has been designed to wear with it.

A full-length panel effect is achieved by braiding both vest and skirt

Middy suit in white linen and blue serge is an ideal seashore costume

The present French modes are affecting the simplicity of the apron tunic

An excellent model for the white serge frock, always included in the summer outfit, is illustrated opposite. The waist closes in front in a diagonal line with buttons and loops of white silk crochet. The closing line continues down one side of the skirt and the belt is caught with a rosette of white satin ribbon. The long, tight-fitting sleeves are finished with a deep row of crochet buttons which are also displayed across the top of the skirt panel in back. A broad flat leghorn with a trimming of a single band would be a fitting hat to wear with this frock.

A fetching little frock of white crêpe voile with touches of embroidery is displayed in the sketch at the right of the upper group. The model is one of extreme simplicity fashioned in the apron tunic affected in the present French modes. Embroidery trims the sleeves and waist-front and a wide embroidered belt is run low through slits in the skirt and neck, and the sleeves are narrowly banded in Saxe-blue satin. The edge of the skirt tunic is outlined with crochet ball fringe hanging over the narrow under-flounce.

PRACTICAL FOR SEASHORE WEAR

For the boy's seaside vacation was designed the smart nautical costume shown in the middle illustration. The regulation middy blouse of white linen has a sailor collar and cuffs of navy blue serge striped in white braid, and a black silk tie caught with white sailors' cord. The short knickerbockers are also made of the blue serge.

When planning the children's seaside wardrobe it is well to include frocks of French flannel made up on semi-tailored lines, for in the early days of summer children require more protection than that afforded by the linen and cotton tub fabrics. French flannel is non-shrinkable and launders perfectly. Frocks made up in pretty shades of blues and blue-grays, plain or with hair-line stripes of white, are remarkably serviceable. A pretty model in gray, striped finely in white, is with a double-breasted, coat-blouse closing down the front and held in with a patent leather belt. The skirt of the blouse falls half way down the short skirt of the dress. The neck and elbow-length sleeves are finished with lay-over collar and turn-back cuffs of heavy eyelet-embroidered linen. A soft tie of red silk adds a touch of color at the neck.

White cotton voile is being used extensively in children's clothes this season. This material is soft, does not muss and lose its freshness like starched fabric, and launders well. A charming, one-piece frock in white voile is hung from the shoulders and is unconfined at the waist. The cut-out, round neck is finished with a band of embroidery worked in Copenhagen-blue, and a round tucker of fine net. The sleeves, cut in kimono fashion, are edged with the embroidered bands and plaited net ruffles and the side fullness of the waist is drawn into embroidered bands high under the arms with unusual effect. An embroidered band widely borders the short, scant skirt.

MILLINERY AND ACCESSORIES

The picturesque lines affected in millinery this season are nowhere more charming than in the modes for children. Little lingerie Dutch bonnets have soft crowns of allover embroidery that fit snugly on the head with turnback points over the ears.

Mushroom brims with bowl-shaped crowns are equally becoming and are often trimmed with wide bands of shirred or puffed silk encircling the crown and finished at the side with a chou, odd little silk flowers or small fruits in clusters or stalks.

A regard for detail in dress is quite as necessary for little people as for big, for often the choice of collar, cuffs or belt will make or mar a frock. A plain dress of natural-colored linen becomes unusual when the collar, cuffs and belt are made of daintily colored cretonne, and an old-fashioned brown holland is rendered attractive if embroidered with a cross-stitch design in bright shades. A Puritan collar of white linen, fastened with a white cord and tassels, is an effective finish to a simple dress of blue serge.

Knickerbockers or bloomers to match the blue serge school dress are necessary for the gymnasium during the winter and it is an excellent plan to copy this fashion for the summer wash dresses. The bloomers are made of the same material as the frock and the children find them more comfortable than the white and flannel petticoats, and really look more graceful in them.

NOTE.—Vogue will cut patterns of the models shown on this page at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; any part of costume, $1.50.

Children's Clothes (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

Boys' blouse or knickerbockers, 50 cents.

The simple designing of this dress makes it a splendid model for white serge or tub fabrics

The length of this coat would allow of its being worn as a separate wrap with light frocks

NEW LIFE TO THE WATTEAU MODE

Layers of Filmy Petticoats in Rainbow Hues are Topped by Panniers and Sprinkled with Artificial Flowers

On this pastel shaded gown the pannier is hardly more than a looped-up drapery

ON a favorite shopping thoroughfare in London lives one of our most popular couturières, an artist who has learned the art of making women beautiful, not by the drastic and striking methods of some French couturières, but through the essentially feminine medium of daintiness. From each of her delicate, fanciful creations breathes an atmosphere of France of the days of bergers and bergerettes. Watteau himself might have designed them. One day when I remarked to Madame Loyse how like her dainty creations were to Dresden china figurines she exclaimed:

"Madame has noticed. It is so. Our dresses are inspired by the delicate little china shepherdesses with their flower-sprinkled gowns veiled with folds of chiffon and lace."

And when I asked the question her models provoke, "Are we going to wear petticoats again?" she vanished into an enormous cupboard and came out with a slimsy robe over her arm.

"Would Madame be horrified if I told her this slim little dress has three petticoats?"

"Not horrified but incredulous," I smiled.

"But it is true. What we call petticoats this season are made of fine chiffon, and so enchantingly trimmed. It is a pleasure this year to design and make the little frocks to wear over them. They are again the dainty, feminine things they ought to be."

THE FROCK OF MANY PETTICOATS

This model with the three petticoats is pictured to the left at the bottom of the page. The innermost petticoat is made of the very finest lawn and the hem is embroidered in a pattern of roses in fine white thread. It measures only a yard and a half around the hem, but at the right side a little fan of plaits opens out as the wearer moves. Over this petticoat is another made of the finest pale mauve chiffon. The edge is trimmed with a cobwebby Mechlin lace and a tiny silver ribbon outlines the pattern of the lace. Then comes petticoat number three, fashioned of the same texture of chiffon as the mauve, this time in a shade like the inside of a wild rose petal. Only the right side of the petticoats show, and here they are beautifully trimmed. There is a narrow hemming of fine Mechlin lace and above this, a line of pale blue ribbon on which lies a tiny ruche of pale lavender ribbon. Sprinkled over the lace are single roses, each pink silken petal no larger than a fly's wing. Above the lace, as if hovering over the roses, is poised a butterfly of quilted satin ribbon in shades of pale mauve, pink and blue, the wings are outlined in silver with black velvet ribbons forming the antennae.

The dress itself is made of very soft, pale pink chiffon taffeta slashed up the right side to show the trio of little petticoats, which shade exquisitely one into the other. On the slashed skirt is a rosette of soft, pink ribbon, from which fall a couple of long ends which are hemmed in a novel fashion with tiny pink roses and forget-me-nots. The crossed tunic made of pink chiffon, sewn all over with tiny silk balls, gives the popular pannier effect. It is edged with a band of fine Mechlin lace, above which is laid a narrow band of blue satin. On the lace is a wreath composed of deep petunia-pink roses, forget-me-nots, mauve pansies and lime-green satin leaves, that encircles the whole tunic. The wide waist-band is of deep petunia pink and pale blue.

BLENDING OF PASTEL SHADES

Another of these "Dresden china" dresses which shows the graceful possibilities of the modern pannier is sketched in the upper corner. It is a wonderful blending of duck's-egg-blue, shell-pink and lilac. The first petticoat is made of pale pink ninon with a wide border of Limerick lace, the borders of which are outlined with pale blue ribbon. The lace is arranged in medallions, on each of which is a pale blue bow, and sprinkled about are clusters of tiny, pale pink velvet berries. The second veiling is pink chiffon hemmed with silver lace and a tiny ruche of lilac satin ribbon. Then comes a tunic of pink chiffon bound with pale blue satin ribbon. This falls to the hem of the dress in long points, weighted by bouquets of tiny pink roses, violets and forget-me-nots.

Above this is draped the pannier of mauve chiffon, looped up at the sides with wide, turquoise-blue ribbon. It falls to the ground at the back, where it is knotted to form a narrow train. The bodice is made of palest duck's-egg-blue chiffon, veiled in pink, hemmed with blue satin. The pink chiffon is sewed with crystal beads, and the sleeves are bordered with a mauve ruching. On the front of the bodice is a medallion of white net embroidered with a bouquet of tiny flowers in pale pink, and crystal and gold beads with pearl centers.

A FLOWER GOWN

Madame Izod, another well-known dressmaker, who has just returned from Paris, gives the verdict of "Loops everywhere." Draperies, she says, are seen on every side, yet so graceful that they give no extra width to the figure. If the dress is to proclaim the new fashions, there must be somewhere a draping of chiffon, a looped ribbon sash or a band of ribbon festooned across the front of the dress. Everything is much trimmed, and the little bits and bows of lace and trails of miniature flowers give their wearers the air of a Watteau shepherdess or court lady.

Madame Izod presents the gown sketched at the extreme right as her contribution to the rage for Dresden china prettiness. The underdress is a white taffeta printed with a blurred pattern of tiny bunches of roses, heliotrope and forget-me-nots. The pannier is a delicate shade of pale blue ninon ornamented with buttons formed of tiny clusters of the miniature flowers repeating the design on the skirt. From each floral button hangs a tassel of pale pink silk. The yoke is of tinted net, on which is sewed, in very fine wools, a design of roses, heliotrope and forget-me-nots. At the back of this dress is one long panel of black velvet ribbon, the end sewn with tiny flowers, while another panel of narrower proportions is looped through rings of the flowered taffeta.

Over a foundation of many petticoats hangs a pannier-tunic dotted with tiny silk balls and wreathed with tiny flowers

Floral buttons, flowered silk, and embroidery in flower design, proclaim the Dresden china origin of this gown

SEEN ON THE STAGE

Winthrop Ames Opens His Little Theatre with "The Pigeon" by John Galsworthy—Henry Miller Acts Superbly in "The Rainbow"

OF the three plays with which Winthrop Ames opened the season at his delightful Little Theatre, only one was of paramount interest: "The Pigeon," by England's greatest dramatist, John Galsworthy. The others, presented as a double bill at matinee performances, "The Terrible Meek," by Charles Rann Kennedy, and "The Flower of the Palace of Han," adapted into English by Mr. Kennedy from the Chinese of the thirteenth century, had far less sympathetic appeal. The last named was extremely beautiful to eye and ear, since Mr. Ames had fashioned its production after the earliest available Chinese sculpture and drawings and the flat decorative paintings of the Sung dynasty; "The Terrible Meek" had scenes of terrific power alternating with passages of amazing dullness.

"THE PIGEON"

CONCERNING Mr. Galsworthy's "fantastic comedy," there are scarcely two opinions to be culled. Before its first act had concluded, the characters of the piece, matchlessly limned by the author, and as matchlessly played by Mr. Ames's company, had overwhelmingly engaged the affections of the audience, and from that time forward its value was established. Robert Louis Stevenson expressed it aptly: "I cannot count that a poor dinner, or a poor book, where I meet with those I love." One need search no further for a suitable defense of "The Pigeon." It does not conform to rules and regulations, and should it be submitted to closest scrutiny, it would be found to have violated most of the orthodox canons of play-making. But the man who could be found to condemn it on this score must be lost indeed to consideration of that delicacy and charm and humor which may safely override convention.

THE ARGUMENT

Christopher Wellwyn, an artist of impulsive sympathies, gives alms to all who ask for such time as his resources permit; and when he has no longer anything in his pockets, he gives his card, and invites his forlorn companions to the studio where he lives with his daughter, who has long since lost patience with her father's indiscriminate charities. The comedy opens on a pretty scene between the two, in which he promises to curb his "sickly sentimentality." The girl is no sooner off to bed, however, than a hesitant rap at the door warns *Christopher* that some one of his philanthropic invitations has been accepted. In sore trepidation, he admits *Guinevere Megan*, a flower vender, whose husband has turned her out, and who has come to the one man who till then had ever befriended her. Seeing the woman's sad straits, the artist quails at turning her into the streets again. The upshot of it is that he smuggles her into his models' room, gives her supper and his daughter's warmest bathrobe, and bids her keep quiet till morning, when she can slip away.

A second rap at the door throws *Christopher* into still greater agitation. This time he admits a French vagabond with a philosophic turn, with whom he had once enjoyed an hour's exhilarating conversation in a public park. *Ferrand*, the newcomer, is as desperately put to it for food and shelter as the flower-girl, and the last stern resolve of *Christopher Wellwyn* melts in pity for his sorry visitors. Concealing from *Ferrand* the fact of *Guinevere's* presence, he offers him a bit of food and drink, and shelter in an unused corner.

An uncertain knocking at the door announces another suppliant, and *Christopher*, with the bravery of desperation, ushers in *Timson*, an ex-cabman, whose failing is for intoxicants. This weakness has already overtaken him, but with such clearness as he can summon, he voices his need of food, drink and lodging. While *Christopher* expostulates, *Timson* falls into untroubled slumber on a near-by couch, and there he stays, despite the prodding of *Christopher* and *Ferrand*.

Finally the artist, seeing that there is no help for it, leaves his strange guests to make the best of their situations, and starts for bed. Instantly he is out of the way, *Guinevere* comes out of the model room, searching for more supper. She encounters *Ferrand*, and, after a flurry of fright, settles down to a chat with him, while the sleeping *Timson* snores on the couch. The chat merges delicately into flirtation, and ends with a kiss. But unfortunately for romance, at this point *Timson* tumbles from his security, wakes the household, and the daughter of *Christopher Wellwyn* catches her father red-handed at his ancient, foresworn trick of filling his house with mendicants.

She insists that the three be turned over to two expert handlers of such cases, a professor of sociology and a justice of the peace, who are invariably at daggers' points over the proper means of administering charity. The professional altruists wrangle warmly, but ultimately find common ground in properly disposing of *Christopher's* three visitors. The girl is given work, *Ferrand* is clothed and sent in quest of suitable employment, and *Timson* is left as studio assistant to *Mr. Wellwyn*. Then, one after another, the schemes fail. The girl is discharged from place after place, and finally follows the untamed impulses of her nature to utter degradation. *Ferrand* and *Timson* fare no better. Soon all three have tried to end their lives, and, ironically enough, have been prevented by organized society. *Timson*, the unfortunate, throws himself before a heavy truck, and is

Laura Hope Crews as leading woman of Henry Miller's company in "The Rainbow," A. E. Thomas's successful new comedy

Lewis Waller and Grace Lane in Waller's presentation of Booth Tarkington's "Monsieur Beaucaire," in which the English actor plays the stellar rôle

barely rescued by a nimble policeman. *Ferrand*, wandering aimlessly in open fields, contracts a fever, and tries, by lying in a marsh, to die of it. He is rescued, taken to a hospital, and there nursed back to life. *Guinevere*, shocked into a realization of what she has become, throws herself into the river, but is rescued by a police constable, who straightway arrests her for trying to take her own life.

Ferrand, the sardonic, sums it all up in a talk with *Christopher Wellwyn*. "They all want us to die," he says, "and admit that we and the world would be better for it, but they will not let us do it." He has come to know, finally, that only such men as *Christopher Wellwyn* can ever understand such as he, for all that the artist's uncalculating kindnesses have won him the name of "the pigeon," for any and all to pluck.

Meantime the Pigeon's daughter, exasperated beyond all bounds by her father's strange coterie, has arranged to move his studio to the seventh floor of a building in another street, where his poor cannot follow him. The plans are kept darkly secret. *Christopher* promises. The comedy ends with the gentle artist giving to *Guinevere*, *Ferrand* and *Timson* the address of his new abode, and there, presumably, they will follow him.

A HUMAN PLAY

As the action here outlined will show, the play relies largely for its strength upon the characters it portrays. Liking it is a question merely of liking the persons in it, without respect to what they do or do not do. In a confidential whisper, "The Pigeon" is really rather artificial in structure, but the process of overlaying the foundational incident with beings so warmly sympathetic and real that their like has scarcely been seen here before, would be ample atonement for twice Mr. Galsworthy's studied symmetries.

It is not possible to praise too highly Frank Reicher's impersonation of the French vagabond, or Sidney Valentine's flawless playing of *Timson*. Even Pamela Gaythorne, whose past work did not justify too rosy hopes, was admirable as the flower-girl. Russ Whytal and Louise Seymour were equally fine as *Christopher Wellwyn* and his daughter, *Ann;* the former, from a trained sense of the theatre, and the latter, because of a peculiar temperamental fitness for the part. The ensemble playing was remarkable. Every member of the company merited high praise. Two minor parts were excellently played by Wilfred North and Reginald Barlow, that of the *Police Constable* and the *Humble Man*.

"THE TERRIBLE MEEK"

"THE Terrible Meek" is Mr. Kennedy's somewhat original treatment of the scene of the Crucifixion, rather compounded of dramatic hints and possibilities than of actual drama. The basic idea was to re-vitalize the story of the death of the Christ, and its contemporaneous effect, by having the scene between the *Mother* and a captain of soldiery, waiting through the night on Calvary, told in the vernacular. The *Mother* is an unlettered woman, bemoaning the loss of a son, of whose tremendous importance to the world she scarcely dreams.

She tells the story of his strange, miraculous life to the captain of soldiery, who, in turn, relates to her the significance he has gleaned from it. They two, in their groping, fall upon the essence of the ideal Christian doctrine, and put it into words of thrilling actuality. As they wait, prototypes of all the "terrible meek" of the world to come, the night lifts, and against the sky is silhouetted the actual scene of the Crucifixion—Christ between the two thieves.

Edith Wynne Matthison, the *Mother*, has a beautiful quality of voice within a certain limited register, and her diction is perhaps superior to that of any other actress in this country. But if she can reconcile herself to playing this scene, a crude, untutored woman face to face with her supreme tragedy, as if she were intoning a poetic fantasy, she surely lacks judgment. While Mr. Kennedy's object seemed to be to get as near to reality as possible, Miss Matthison was pulling steadily away from it. She is perhaps forced to reading in a monotone, because of the limitations of her voice; but there seems no excuse for her chanting a speech written designedly in illiterate and irregular English with the artificiality exacted only by polished alexandrines.

Her impersonation of the title part in "The Flower of the Palace of Han" was greatly superior. Here her poetic style was in keeping. Mr. Reicher, however, as the Chinese Prince, did himself scant credit.

This Chinese drama in five scenes, that preceded "The Terrible Meek," was also written by Mr. Charles Rann Kennedy and was characterized by the same inaction and lengthy speeches. Although the play was beautifully staged and costumed with painstaking regard for detail, it somehow lacked the required Chinese atmosphere.

Mlle. Clare Faurens, one of the successful French players at the Winter Garden

"THE RAINBOW"

HENRY MILLER'S remarkable acting and a pretty ingenue actress who chanced to "arrive" because of nice adaptability to her rôle, gave "The Rainbow," by A. E. Thomas, the impetus it needed to send it to success. It is a passable little comedy, with some clever lines and one or two delicately humorous and pathetic scenes. But it is painful to think what would have been the result of its effort to please if its native strength had not been complemented by the power of a brilliant company.

Mr. Miller's acting would naturally not develop, in such a play, any heretofore hidden resources, but it does come up to the best that he has done in the past, and that is enough, and more than enough, to lift his material far above the commonplace. He is essentially an actor for plays of huge vitality and terrific mental and physical force. In "The Rainbow" he has all he can do to compel belief in his sincerity, though that he succeeds is beyond all question.

The aforesaid ingenue, Ruth Chatterton, who played with Henry Kolker in "The Great Name" earlier in the season, has youth, prettiness, and no special ability beyond being able to do as she is told. She contributes very materially, however, to the play's prosperity.

Laura Hope Crews, one of the few really gifted character comediennes on the American stage, handles a thankless rôle with compelling art. Hope Latham works wonders with one small scene.

"THE TYPHOON"

OPINIONS are bound to differ on the subject of "The Typhoon," the play, made from the Hungarian, in which Walker Whiteside is starring at the Fulton Theatre. Criticism here is entirely a matter of taste. If it irritates you in the beginning, leave at the end of the first act, because it will offer no later consolations. This is because the most important thing about the "Typhoon" is its subject-matter, which it deals with trenchantly and without gloves. If it enlists your sympathies, it thrills you in its unfolding and bewitches you with its acting; but if you fail to fall in with it, it will smite you dumb with wonder that so many hundreds of persons are enthralled by it. It tells of the conflict in a man of Japan between love of his country and love of a light woman, and the cyclonic tragedy that grows out of it. Mr. Whiteside acts with authority and fine character sense, but Florence Reed gives the finest performance in the piece.

RUTH HALE.

Paul Orleneff, who brought his magnificent performance of "Ghosts" from the Bowery to Broadway

Frank Reicher as Ferrand, Sidney Valentine as Timson and Russ Whytal as Christopher Wellwyn in the first act of "The Pigeon," at the Little Theatre

Chrystal Herne, now leading woman in "As a Man Thinks," who will be starred next season

HOWEVER MUCH MODISTES MAY PROPHESY AGAINST THE COLLARLESS FROCK IN THE COOL DELIBERATION OF SPRING, THE FIRST TOUCH OF SUMMER SOLVES THE QUESTION WITH THESE PRETTY, NEW, LOW-ROLLED COLLARS OF ROBESPIERRE INSPIRATION

For descriptions, reverse views and prices of patterns see page 98

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2126/9

2127/9

2128/9

VOGUE PATTERN DEPARTMENT

No. 2126/9. — Wedding gown, charming in its stately simplicity, made of ivory charmeuse with an over-drapery of rose point lace and trimmings of seed pearls. The bodice is draped with the lace to form kimono sleeves and a deep V in front and back, which is filled in with a chiffon yoke with a square neck-line edged with seed pearls. The skirt has an overdrapery of lace in the new pannier effect, which is caught at the sides under the regulation, full-length train. A line of seed-pearl trimming runs down the front of the scant satin skirt. On the lower part of the V of the bodice is placed a motif wrought of the seed pearls, which appears again on either shoulder and at the sides, where it holds the train to the lace panniers.

The model requires, in medium size, 5¼ yards of charmeuse, 44 inches wide; 5 yards of lace flouncing, 24 inches wide; ½ yard of chiffon, 44 inches wide; 5 yards of seed pearl trimming. The pattern of the waist is cut in five pieces, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in five pieces, and in 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2127/9.—Bridesmaid's gown of pompadour chiffon of deep ivory flowered with Chinese blue and old-French pink pompadour roses, combined with ivory chiffon and trimmings of Alençon lace. The bodice has a surplice drapery of the ivory chiffon edged with three rows of lace ruffles and a band of insertion. The girdle is in tones of Chinese blue and old-French pink, and the same colors are displayed in the corsage bouquet. The upper drapery of the skirt, in pannier effect, opens over a front panel of the pompadour chiffon, to which is attached a band two-thirds the way down, with a heading of lace ruffles. The train falls in one piece from the upper drapery of the skirt.

The model requires, in medium size, 1½ yards of pompadour chiffon, 44 inches wide; 7½ yards of ivory chiffon, 44 inches wide; 24 yards of Malines lace edging, 1½ inches wide; 4 yards of lace insertion. The pattern of the waist is cut in eight pieces, including a two-piece lining, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in six pieces, including a three-piece foundation, and in sizes 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2128/9.—Wedding gown of unusual designing, made up in ivory charmeuse combined with ivory chiffon, embroidered in seed pearls. The deep yoke cut with a V neck-line, the long sleeves and the apron tunic of the skirt, which meets the sides of the train in back, are of the embroidered chiffon. The satin overdrapery, in bretelle fashion, is outlined with seed-pearl trimming. The long bridal train is hung from the waist in panel effect and is bordered with a wide band of the pearl-embroidered chiffon.

The model requires, in medium size, 5 yards of charmeuse, 44 inches wide; 1¾ yards of embroidered chiffon flouncing, 27 inches wide; 1¾ yards of all-over embroidered chiffon, 44 inches wide; 6 yards of embroidered banding, 4 inches wide, for train; 4½ yards of pearl trimming. The pattern of the waist is cut in six pieces, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in five pieces, and in sizes 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt; $1 for entire gown.

VOGUE LINGERIE PATTERNS

Women who must confine their expenditures within certain prescribed limits often find it difficult to obtain dainty lingerie of distinctive and unusual patterns, except in the very smart shops and at prices that place this essential of the *bien soignée* beyond their reach.

Vogue's Lingerie Patterns are a practical and inexpensive solution of this problem. With them the woman who likes to sew and embroider, or who has an inexpensive little seamstress, may be just as dainty and distinctive in her intimate garments as more fortunate women who dress on incomes of awe-inspiring proportions.

On pages 68 and 69 of the March 15th issue a number of these patterns are shown in charming diversity of style. For the bride who wishes to assist in making her trousseau, these patterns will prove invaluable.

An effective use of taffeta puffings on a frock of the simplest lines

Unusual and practical method of joining a washable and a silk fabric

Youthful lace frock suitable for the bridesmaid or the girl graduate

A peplum and trimming of toile de Jouy give distinction to a plain linen frock

LIFTING SIMPLICITY ABOVE THE COMMONPLACE

THE French genius for combining colors and fabrics with artistic daring frequently takes a form so simple that it is within the power of the veriest amateur dressmaker to copy it, or at least to choose the salient details and apply them to a more modest frock. For instance, the second model sketched at the top of the page is marked as unusual by the way in which the underskirt is fastened to the overskirt. It is a one-piece gown of changeable pale blue and rose taffeta combined with eyelet embroidery. The piped edges of the overdress are cut into pointed scallops at the side-front opening and at the hem, where it fastens onto the embroidery underskirt with small crystal buttons which pass through real, corded buttonholes. This novel arrangement is not only smart but extremely practical, as the underskirt may be removed and cleansed. The collar and cuffs of embroidery are edged by a tiny, scant puffing of taffeta, and a narrow band of deep pansy velvet, outlining the neck of the collar, strikes a positive note in the pale blue and rose color scheme.

A GOWN WITH A PERSONALITY

The smart combining of two distinctly different linens is shown in the lower, left drawing. Plain linen, of a rather coarse, homespun weave in a lovely shade of yellow, forms the skirt, cuffs and pointed collar, and the peplum blouse and decoration on the center panel at the hem are of a chintz-patterned material called "toile de Jouy." The four-gored skirt is seamed with tan Cluny beading, and wide tan fringe trims the hem and is repeated in a narrower width on the collar. The yoke is of cream net with a tiny frill set with minute, black satin buttons. A narrow belt of taffeta circles the waist and holds at one side a satin rose in shades of tan, yellow and deep orange. This model would be equally smart in plain taffeta with figured satin or brocade, or the simple lines would permit of its being developed in a thin cotton material.

THE TAFFETA TRIMMING

With changeable taffetas, which are as soft and pliable as chiffon, one may concoct all manner of puffs and frills, such as sketched on the simple gown in the upper left-hand corner. The lightly draped overdress and the puffed sleeve are two of the newest notes in fashion. These are combined or trimmed with bands of scantily gathered puffs with corded edges. The blouse is slightly draped in the front, where a pretty jabot of lace is held in place by the coiled band of puffings. This model will lend itself to many attractive variations; the overdress may be of figured or flowered chiffon, net or voile with a plain drop and puffings of harmonizing taffeta.

PRETTY USE OF SATIN FLOWERS

In the right-hand corner is pictured a girlish party frock that would be equally charming for a wedding or, with the addition of a sheer guimpe, for graduation exercises. The three-tiered skirt of lace flouncing is made on a messaline lining of pale rose. Satin roses are not new in themselves, but the placing of these rose and pale amber flowers in the alternating scallops of the ruffles has certainly a novel air. The belt and sash of rose taffeta is knotted twice—once almost in front and again far to one side—with tiny clusters of roses thrust into the upstanding silk loops.

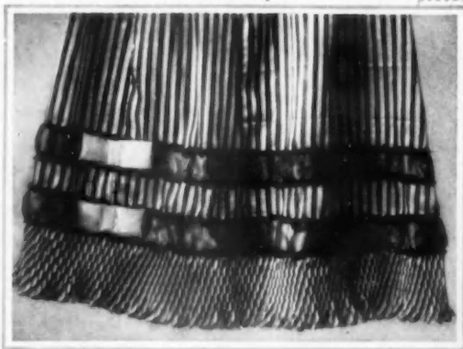
MODISH PETTICOATS FOR THE TROUSSEAU

The Petticoat, Once Threatened with Extinction, Has, by Cleverly Adapting Itself to the Exigencies of the New Modes, Regained Much of Its Old Prestige—How to Pack the Delicate Trousseau Lingerie

Crêpe de Chine is an ideal fabric for petticoats, for it is supple and wears and launders admirably

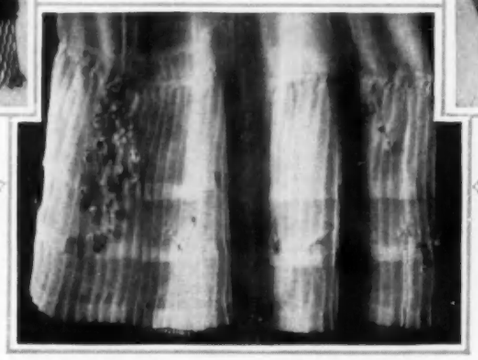
Cerise bows trim the lacy nightgown and boudoir cap—Negligée of golden-green brocade

A petticoat especially designed to follow the upward slope of the new slashed skirt and show a frill of lace



A pleasingly odd effect is gained by accordion-plaiting a deep ruffle of black-and-white striped silk

The ornamentation of the skeleton petticoat is ofen just a scalloped edge outlined with a ruffle



A petticoat for the modish silhouette must be accomplished in some such soft material as chiffon cloth. Petticoats from Andrew Ryan

NO part of feminine apparel, not even the corset itself, is more important in shaping the silhouette than the petticoat. Naturally the modish slender silhouette has deprived the petticoat of many of its former charms and much of its prestige. For a time it almost completely vanished from the fashionable wardrobe, but, by taking to itself new charms and conforming absolutely to the rulings of the mode, it has managed finally to reinstate itself. It has, however, undergone an entire change of materials; now the proper silk petticoat for ordinary wear is made of messaline, crêpe de Chine, jersey or Italian silk; if taffeta is used at all, it must be of the softest, chiffon quality. Crêpe de Chine is perhaps the ideal fabric for the present-day skirt, for it admits of pleasing decoration, wears admirably and launders to perfection. A charming, close-fitting model of crêpe de Chine is made up in such practical colors as emerald green, king's blue, purple, reseda and brown and finished with a three-inch, self knife-plaiting. A deep band of black, figured net is set on at the knee under a narrow band of black lace insertion, which is also applied at the loose lower edge of the straight band as a heading to a fall of black, tape fringe which overhangs the knife-plaiting and plays out with every motion of the wearer.

In fact, fringe is the dominant trimming for petticoats this season. Some varieties, with their latticed tops, are so deep that there is no need of other decoration. Sometimes several colors will be mingled in the same strip of fringe, but the three-inch width is most generally used. The inch width is applied frequently to deep scallops on foot-bands or on overlapping, petal-like sections, that disclose at every step the hem knife-plaiting of bias black-and-white pékiné.

The merit of fringe is not only its decorative beauty, but it adds weight to the light, flimsy materials that must now be used for petticoats.

An excellent messaline model which will be made to order to match any color has an accordion-plaited, self-ruffle set on at the knee. Three inches below this there is inserted under a tuck, another band of corresponding width, made of contrasting pompadour brocade, and below this, under another tuck, a plain band and fringe of the same depth are sewed. These bands are all bias, and so give a rippling sweep around the feet, yet cling modishly.

ACCORDION PLAITING IS FAVORED

Accordion plaiting in a multitude of fanciful forms is very popular for the new petticoats. Sometimes it is made of bias striped materials, and sometimes a design is impressed directly on the accordion plaiting. Frequently the plain material is overlaid with straight bands of narrow lace insertion or ribbon before

(*Continued on page 64*)

A small gift for a bride—three sachet bags scented with violets and lavender

A "Trousseau Tie," fastened with a buckle to bind lingerie in neat piles

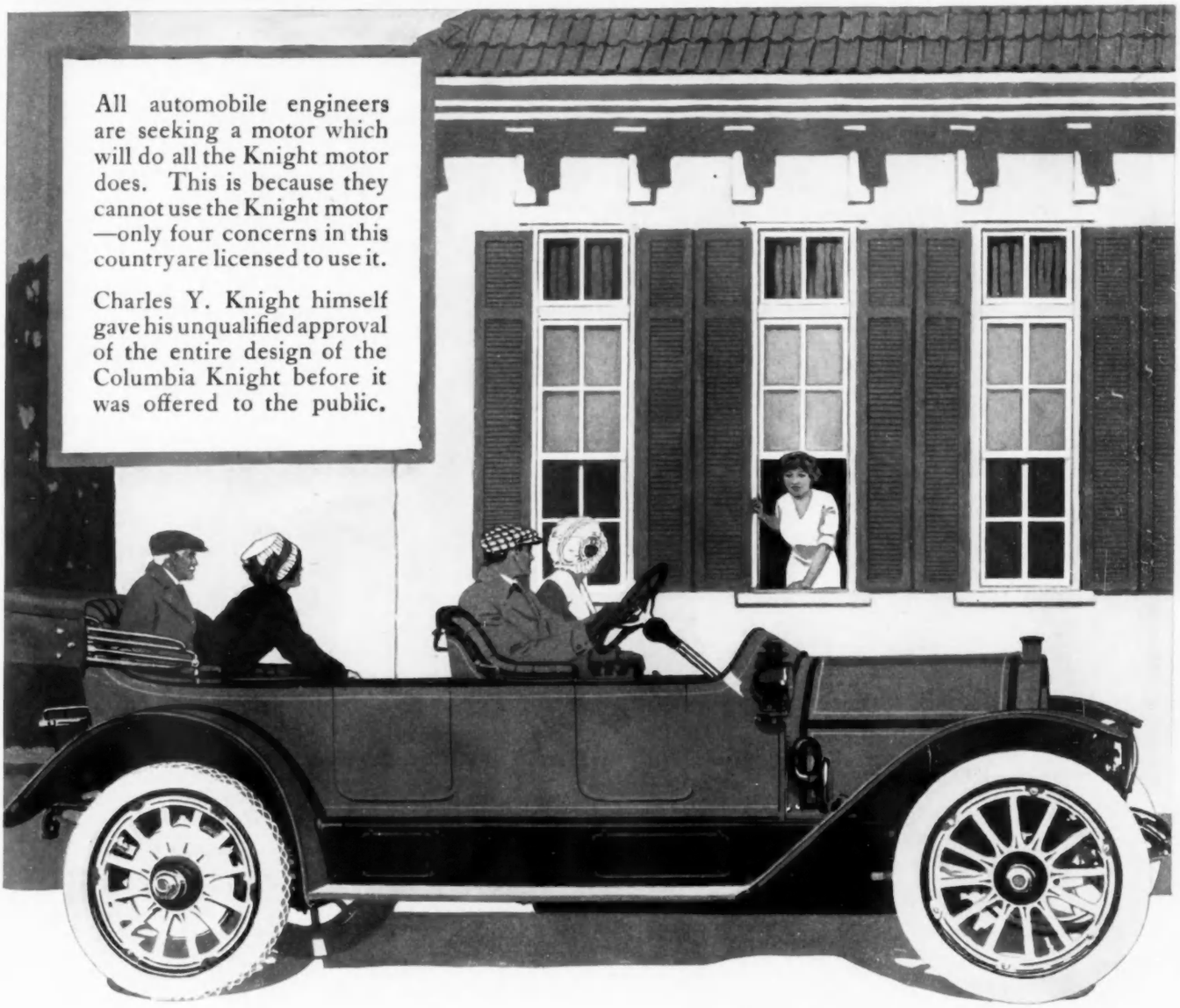
Charmingly embroidered morning gown, edged with fur, worn by Miss Titheradge in the second act

A semi-formal negligée, with lingerie skirt and chiffon coat, trimmed with tiny wreaths of rosebuds

The black-and-white velvet gown in which the little witness battles in her own defense

THESE GOWNS, WORN BY MISS MADGE TITHERADGE, THE YOUNG ENGLISH ACTRESS, IN "A BUTTERFLY ON THE WHEEL," WERE SPECIALLY SKETCHED FOR VOGUE

Columbia WITH SILENT KNIGHT MOTOR



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For The June Bride

—nothing is more acceptable and appropriate than fine china—china that is correct in both style and decoration.
Our fine imported china, decorated by hand with coin gold band and monogram, is, in itself, evidence of good taste and refinement.
The exclusiveness and individuality which it expresses is a pleasure and satisfaction to the woman who entertains.

SOME IDEA OF OUR PRICES:—

Berry sets	$6.90 up	Tea sets	$15.70 up
A. D. Coffee sets	10.75 up	Breakfast sets	16.25 up
Chocolate sets	13.45 up	Full Luncheon sets	43.00 up

Full Dinner sets, $67.50 up.

Send to-day for illustrations and price list

ART CHINA IMPORT CO. 32 West 20th Street, New York

Importations in silver, china and glass that are old in origin but seem new because unusual

THE SMALL WEDDING PRESENT

From a Philadelphia Shop Come These Unusual Bridal Gifts, Moderate Both in Size and Price

BUYING wedding presents is always a more or less difficult task, no matter how much money one has to spend, because it seems so hard to get away from the usual thing, and when the gift must be moderate in price the inexpensive things generally look their cheapness. It is, therefore, a joy to find a place where one may buy, for ten dollars or less, quaint and charming little gifts, each one personally selected and bearing the stamp of the excellent taste of the owner of this specialty shop.

The old-fashioned spoon-holder is coming into favor again, but in a new form—this time as a little, flat tray edged by a decorative rim of silver. For $8.75 may be bought a charming style, such as shown at the bottom of the illustration—an oval mahogany base resting on four ball feet of silver, with a silver rim pierced in a conventional English design.

BEDROOM NOVELTIES

An imported article that will prove indispensable for the breakfast tray is a little jug of Sheffield plate for hot water or hot milk. This tiny pitcher on the left, holding just two cups, is faithfully fashioned after the famous milk cans of the Isle of Guernsey, England, and shows, in miniature, the same generous curves and stout structure. It has also a quaintly shaped, wicker-covered handle. Price, $3.75.

Another English importation is a little glass water-bottle and beaker for the guest room. The prettily shaped bottle shown on the right is engraved with a design of wild asters and has a sterling-silver rim at the mouth. The tumbler, engraved with a similar design, just fits the neck of the bottle, after the manner of the South American "bottellon." This unusual gift may be bought for $2.75.

BUDDHA TREE COALPORT CHINA

A really charming set of three pieces for the afternoon tea table comes in Coalport china for $5.50. This exquisitely fine china, which has been made at the Coalport factory in England ever since 1800, is a delight to all china lovers. The tea set illustrated at the top of the cut is the Doric Indian Tree pattern, and in the quaint stiffness and bright vegetable coloring of its old Buddha trees and flowers it greatly resembles the chintz hangings and old prints one sees in English country houses.

Afternoon tea cups of Coalport, noteworthy for their attractive inside decoration, may be bought for $16 a dozen. The cups are low and broad, with a flaring, fluted edge, and they have deep, old-fashioned saucers. An excellent idea is the so-called "reception" cup—a round, bowl-shaped model, which rests far to the side of the saucer in order to give room for a sandwich or a tea cake, and is ingeniously held in place by a raised rim. Price, $18.50 a dozen.

A RELIC OF RUSSIAN GRANDEUR

A wedding present that would carry distinction wherever it went is a copy of an old Russian door bell such as is still used by old Russian families. The bell itself, made of brass, has a beaten design running around both base and top. It projects some five inches from the wall, and is supported by a heavy open-work bracket of brass, which is directly fastened to the wall by carved brass studs. Depending from a projecting arm of this bracket is a long, hand-wrought chain, ending in a carved brass ring by which one sounds the bell. Remarkable for its purely decorative quality, this bell would be both quaint and striking placed by the door of a country house. Price, $7.

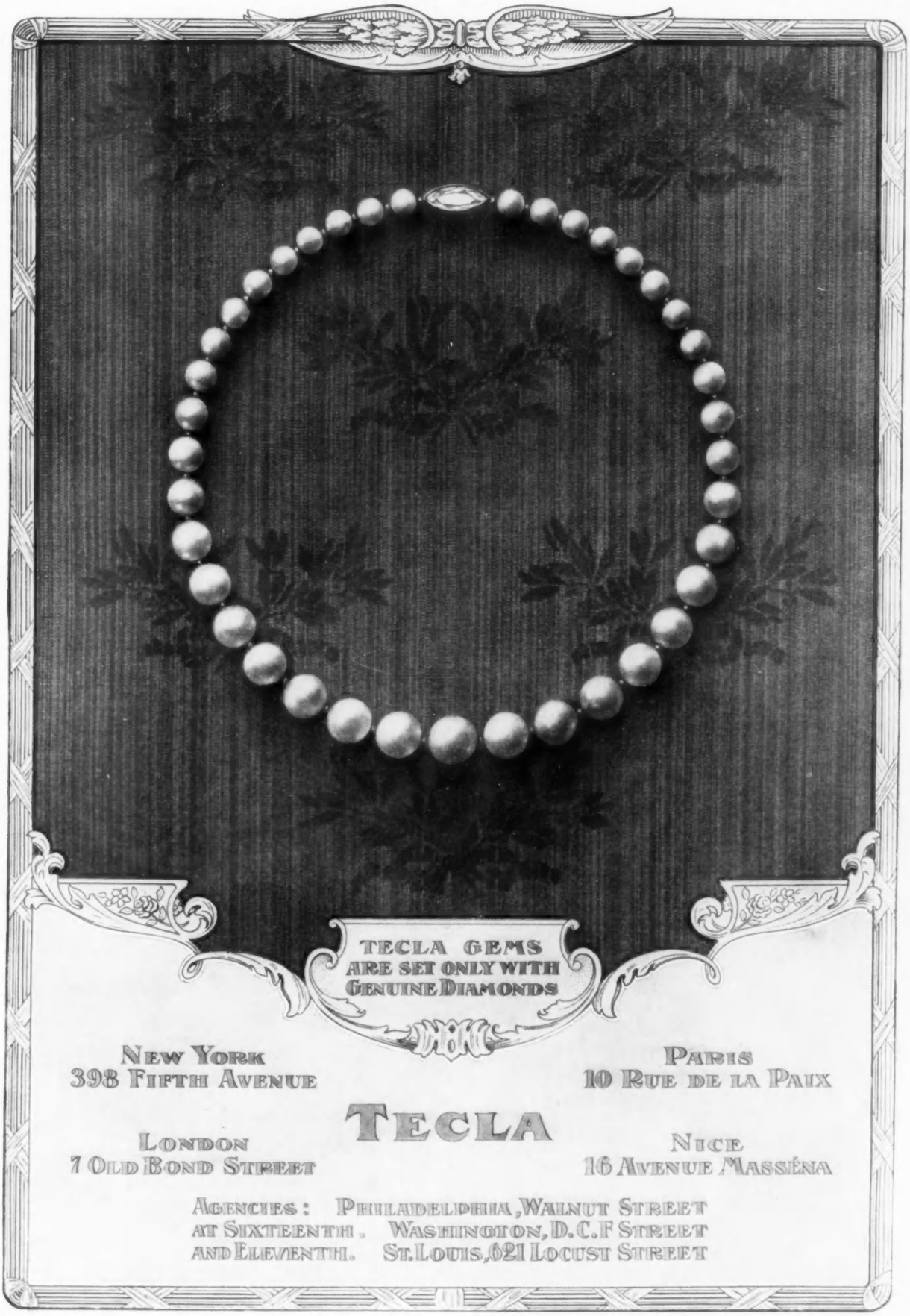
A COLONIAL CLOCK

Very attractive is a little eight-day clock of smooth, dull-finished mahogany in a Colonial design. The open face, three-and-one-half inches in diameter, has a mahogany rim around the bevel and rests on a broad, generously curved base simply inlaid in a marquetry pattern. It would be an admirable finish to an old-fashioned dresser. Price, $9.

FAVORS FOR THE BRIDAL DINNER

A diminutive bridal party, consisting of a Dresden china bride and six bridesmaids that stand nine inches high, makes a lovely place favor. The bodies and bouquets are of the porcelain, and the gowns are of soft, trailing satin. The bride, of course, wears white with orange blossoms in her hair and an enveloping tulle veil. The bridesmaids are attired in pale pink, blue or lemon-colored dresses and great picture hats topped by plumes to match. The bouquets also match the gowns; those in blue carry forget-me-nots, those in yellow, brides' roses, and so on. A sash of gauze ribbon finishes the line of satin and porcelain at the waist, and the gauze ribbon is festooned around the bouquets.

A clever jeweler, who has had a limited number of these little figures especially designed in his own workrooms, sells them for $50 for a set of seven. The bridesmaids may be bought with gowns all the same color, three of two colors, or two of each color, as desired. With a guest card hung by a colored ribbon over each arm, they could be used as place markers as well as favors.


TECLA GEMS
ARE SET ONLY WITH
GENUINE DIAMONDS
NEW YORK
398 FIFTH AVENUE
PARIS
10 RUE DE LA PAIX
TECLA
LONDON
7 OLD BOND STREET
NICE
16 AVENUE MASSÉNA
AGENCIES: PHILADELPHIA, WALNUT STREET
AT SIXTEENTH. WASHINGTON, D.C. F STREET
AND ELEVENTH. ST. LOUIS, 621 LOCUST STREET

Graduation Dresses from a Girl's Specialty Shop

Little Gray Salons

Second Floor, Old Building

3074—Sheer white marquisette is used for this dress. The new square effect is given the waist by cluny insertion of an excellent quality. The front is effectively embroidered by hand. For the tall girl this would be extremely becoming as the cross lines of the skirt would not accentuate her height. Beautiful materials and fine workmanship characterize this dress. Sizes: 14-16-18. Price, $32.50.

293—A lingerie dress in its prettiest form. It is made of sheer nainsook with fine Valenciennes lace and cluny beading alternating with pin tucks as a trimming. The touch of embroidery in the front is worked by hand. Sizes 14-16-18. Price $23.50.

3083—Long lines are the good features of this dress. The embroidery which is worked by hand is in an effective floral pattern. Sheer white marquisette and good cluny lace are the materials. Sizes: 14-16-18. Price $28.50.

John Wanamaker

New York

4692—Charming little graduation dress of sheer nainsook, trimmed with a good thread lace of a cream tint. The touch of embroidery in the front is worked by hand and adds a distinctive note. Other good features are the crochet buttons and the thread entre deux which joins the sleeves to the dress. The long lines of this dress will be becoming. Sizes: 14-16-18. Price, $22.50.

3080—The simplicity of this well-made marquisette dress is its greatest charm. The collarless neck is outlined by a square yoke of cluny lace. Cluny insertion and simple hand embroidery are the only trimmings. The effect of the tunic skirt is given by the deep folds on the skirt. Sizes: 14-16-18. Price $27.50.

To Be Well-Dressed Is Not Enough

Particular Women Wish To Be

beautifully dressed, to wear the simple but the less usual costumes which are correct fashion but never the commonplace of fashion.

To many women it will be a relief to know that they may find ready-to-wear, a simple little lingerie frock—the sort one finds in a specialty shop; an afternoon gown of charmeuse in a happy arrangement of black and white not marred by over elaboration; a morning frock of crêpe showing the new conceit of Paris in cut and the simplicity of trimming which Paris approves.

These gowns, and others as distinctive, will be found in the Costume Salons at Wanamakers.

Second Floor, Old Building

No. 1. Lingerie dress, $20

1—Here is a delightful little lingerie dress for summer afternoon and evening wear. It is made of sheer batiste and trimmed with an excellent quality of valenciennes lace and cluny beading. This is just the sort of dress which the particular woman wants for her summer wardrobe: the lines are new and it has the advantage of being washable. It buttons down the centre back. Colors: white only. Sizes: 32 to 44. Price $20.

2—A dress of fine white French crêpe showing the new coat effect. A model which would be particularly becoming to the woman seeking long lines as the plaits in the skirt continue the lines from the shoulder. The collar is of the same material edged by a fine plaiting of black net. The yoke is of white net with attractive little buttons of white covered with black net, giving a charmingly pretty combination of black and white. The dress opens conveniently down the centre back. The back corresponds in design with the front. White only. Sizes: 32 to 44. Price $23.75.

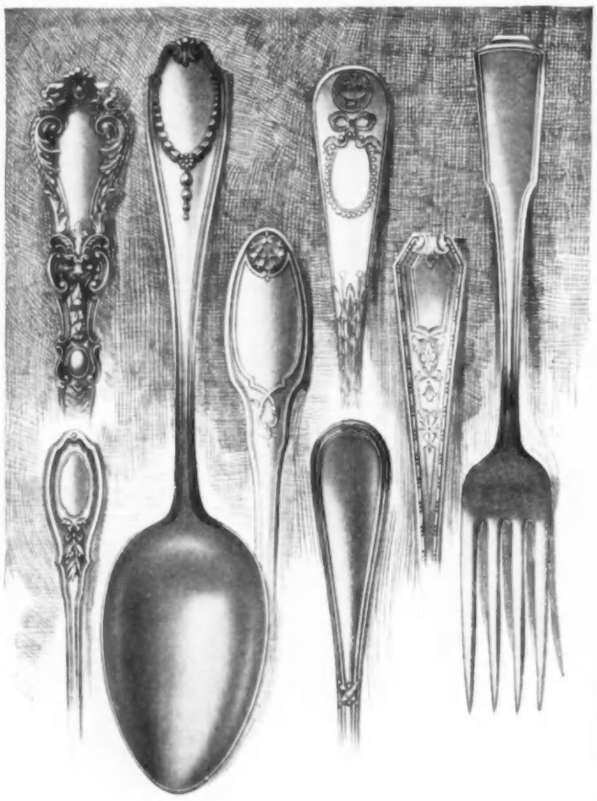
3—A charming dress for street or house wear for the present season. The skirt is of excellent quality of soft black charmeuse, while the waist shows a happy combination of white net, black chiffon and shadow lace. The good lines and the simplicity of this model are its good features. Colors: black, blue, taupe. Sizes: 32 to 44. Price $35.

Mail orders are promptly and carefully filled.

John Wanamaker

New York

No. 2. Morning frock, $23.75
No. 3. Afternoon gown, $35



Wedding Silver

THE patterns illustrated here are only a few of our many creations. They give an idea of the distinctiveness, originality and attractiveness of the Theodore B. Starr, Inc., productions.

For beauty of outline and careful treatment of decorative detail, our silverware creditably reflects the reputation of this establishment for artistic work maintained through half a century.

We carry a large and varied stock in which the range of prices is wide and attractive.

We will submit designs and estimates for special and individual sets which will not be duplicated. Photographs will be sent at any time upon request.

Established 1862

THEODORE B. STARR, INC.

Jewelers and Silversmiths

FIFTH AVENUE AND 47TH STREET

NEW YORK

THE TROUSSEAU OF LADY HOWARD DE WALDEN

(*Continued from page 40*)

of deep tan Milanese lace. The top of each little frill was run with blue, baby ribbon; another petticoat was of blue ninon run with pink ribbons, while still another, of sky-blue ninon, was made with two deep, knife-kilted, chiffon frills trimmed with fine, string-colored lace.

MANY BLOUSES ON ONE MODEL

There were many pretty blouses all made in the same design, but in different colors. The underbodice of plain, slightly fulled ninon was trimmed with a band of fine Mechlin lace, on each side of which was run a self-colored satin ribbon, which was tied in two little butterfly bows in front. The whole of this underblouse was covered by ninon of the same shade, hand-run with fine, close tucks. Then there were several cream ninon blouses treated in this way and with the underbodice run with contrasting ribbons. One of the prettiest was made of navy blue ninon run with white satin ribbons on white lace.

FOR FORMAL OCCASIONS

Among the evening gowns was one of black satin veiled by a tunic of rich Venise point lace. The tunic fell only about twelve inches below the waist-line at the front, but touched the ground at the sides and back. The bodice consisted of a lace mounting over black chiffon, which produces a very beautiful and uncommon grayish effect. A wide, black velvet belt fastened under three old paste buttons, and there was a tiny vest of the palest pink tulle. A sunflower of black velvet with a brilliant center of orange wool was tucked into the belt.

Another evening dress was fashioned of shell-pink satin over which was a mounting of ninon of the same shade. This was gathered down the front to form a panel and caught at the hem by a large ornament of black tulle embroidered with aluminum thread and paste; a similar ornament held the soft folds on the bodice. The tunic was outlined with a band of paste stones, which also edged the waist, sleeves and the fish-tail train, formed of ninon alone, which falls away from the dress as the wearer moves about. The baby bodice had a deep collar formed of an exquisite trimming of black net laced across with aluminum beads in a fish-net design and patterned with paste jewels. This trimming was repeated on the hem of the gown. Everything described so far was made by Enos, Limited.

A panel gathered into an ornament of aluminum threads and paste

Knife-kilted, Mechlin lace-trimmed petticoat

Chemise and drawers of linon de fil

Messrs. Reville and Rossiter made several dresses for the trousseau, the most original of which was the lovely tea gown shown on page 40. It was made in the 1800 design of a simple, short - waisted gown of white satin. This was covered by a coat of thick, shot ninon in two shades of cerise and fawn. The sides of the coat and the hem were outlined by a fringed ninon ruche. On the left side of the undergown was a row of white satin buttons, and on the right, a long cascade of real tambour lace.

Nightgown with lace kimono bodice

A NEW VOGUE DEPARTMENT

ARE you trying to decide upon a school for your children? If so, VOGUE can help you. On page 10 appears our new Educational Guide, which contains the announcements of some of the leading schools for boys and girls in the country. You can investigate any school or schools through VOGUE without charge. This new Educational Guide cannot fail to be interesting to everyone who is in search of a boarding or day school, a college, technical institute, art school or conservatory of music. Every reader of VOGUE who is interested in the school problem is invited to cooperate with us in making this new department a success.

Hartmann 40 inch and 45 inch Wardrobe Trunks

BUILT IN ACCORDANCE WITH THE NEW BAGGAGE LAWS

For Men and Women Who Travel at Home or Abroad

HERE are two trouble-saving *trunks.* One is the Hartmann "Berth-High," a trunk with almost double capacity, and with twenty exclusive features that solve the problem of Ocean and transcontinental travel; the other the Hartmann "Rite-Hite." Hundreds of packing tests have proved the capacity of these trunks equal to that of any 10-inch-larger trunk in existence.

The results of years of successful manufacturing experience, these trunks are masterpieces of *trunk perfection.* They are beautiful in *appearance*—unexcelled in workmanship and construction and will give years of service. *Equipped with the Hartmann patented Simplified Hangers,* these trunks combine, with a scientific arrangement of drawers, and other useful compartments for large hats, in giving you the use of *every cubic inch of space.* They simplify packing, keep your wardrobe in perfect press, and earn their cost in reduced tailor's bills and abolished excess baggage bills.

THE HARTMANN *Rite-hite*

The "Rite-Hite" is guaranteed to do the work of any wardrobe trunk 10 inches higher and furthermore will do it better.

The "Rite-Hite" is *light,* though a *giant* in strength and durability. No excess charges for size or weight when you travel with a "Rite-Hite." Not only a big saving here but another saving in tailor's bills. The Patented Simplified hangers eliminate the confusion heretofore experienced by wardrobe users. Accommodate any garment worn by man or woman. Hartmann "Rite-Hite" trunks are guaranteed in every particular. Send for booklet.

Rite-hite

Made in 40 and 45-inch heights.

Write for Booklet

"How to Pack a Trunk"

This advertisement gives but meagre details of these 3-ply veneer trunks and their protection of heavy cold-rolled steel trimmings. The booklet explains all—tells facts that have made the Great Hartmann Line of Trunks and Traveling Bags the Universal Favorites. You *must* have this booklet. Write today.

The Hartmann Trunk Company

201 W. Jackson Blvd.
Chicago, Ill.

604 American Woolen Bldg.
New York.

THE HARTMANN *Berth-high*

A wonderful trunk for ocean travel. It has almost twice the capacity of any other wardrobe trunk of same size. A fact proved by actual comparisons.

One of the great advantages of the "Berth-High" is its hinged wardrobe tray. This swings up as shown. With tray thus held rigidly upright, the body of the trunk can be locked and pushed under the berth out of the way. Workmanship and durability absolutely guaranteed.

Berth-high

Made in 40 and 43-inch lengths.

Corset *Le Papillon* **Company**

Mme. GARDNER,
Manager

Trade-Mark

21 West 38th Street
4383 Murray Hill

The Le Papillon Corset Company, 21 West 38th Street, N. Y. City.

Gentlemen:—It gives me pleasure to recommend the Le Papillon Corset to every woman desiring a good wearing corset and one that will give great comfort to her in all walks of life.

Sincerely Yours,

Leading Lady in "Every Woman" Adele Blood

Our goods are universally admitted to be of superior style, fit, finish and workmanship. Booklet B mailed on request.

Andrew Alexander

Women's Slippers

Satin slippers of exquisite quality for the bride and her attendants. Full range of shades to complete any desired color scheme. In the rare instances where custom work is necessary, orders can be filled in a few days.

Slipper trimmings in great variety. Ornaments of chiffon and satin, rhinestones, seed pearls, and metal in new and original finishes. Exclusive designs not elsewhere on sale.

Correspondence invited on all subjects pertaining to shoes.

Sixth Avenue
at Nineteenth Street

Fifth Avenue
above Forty-fifth Street

Aitken, Son & Co.

Hand-made Nainsook gown. Empire effect, yoke and sleeves of eyelet embroidery trimmed with real Cluny lace. Regular selling price $14.00.

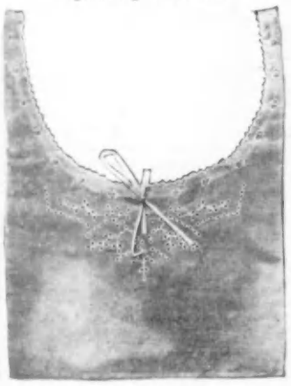
Special price $10.50

Chemise to match. Regular selling price $8.50.

Special price $6.50

Pantaloons to match. Regular selling price $8.00.

Special price $6.00



Hand-made Chemise of the finest French Nainsook with eyelet embroidery. Hand scalloped neck with ribbon run through embroidered eyelets. Regular selling price $5.50.

Special price $3.75

Night-gown to match. Regular selling price $8.50.

Special price $6.50

Pantaloons to match. Regular selling price $6.00.

Special price $4.50

Knickerbocker drawers of French Nainsook with hand embroidered leaf design and edging of Valenciennes lace; caught together with bows of satin ribbon. Regular selling price $5.00.

Special price $3.50

We carry the best lingerie you can buy—and the most fashionable.

AITKEN, SON & CO.

18th Street and Broadway
NEW YORK

MODISH PETTICOATS FOR THE TROUSSEAU

(*Continued from page 55*)

the plaiting is done, and this produces the most charming effect. Wide, fine laces take the accordion plaiting extremely well, but the heavier, coarser lace bandings are usually laid flat and are sometimes put on at knee hight with a lower finish of cotton ball fringe, or occasionally with flapping Van Dyck points. On an evening petticoat of white crêpe de Chine, a flat sunflower with pointed petals of blue silk centered with a lace cabochon was placed on a lace band at the hight of the left knee. Another charming French conception was developed in accordion-plaited white chiffon cloth, decorated with a delicate spraying garland and a great, dangling bunch of pink chiffon roses and pale green leaves. This is illustrated below the rest robe.

These chiffon and silk roses are being used on almost all the evening petticoats of silk, Habutai, crêpe de Chine, jersey, chiffon-cloth or marquisette. They appear in the form of bands, wreaths or bunches; they bridge spaces between panels of lace trimming or garland the top of a ruffle. A dainty petticoat of pale shrimp-pink crêpe de Chine trimmed with Lierre lace and Marie Antoinette roses, such as that shown in the upper left-hand corner of page 55, forms a most picturesque foundation for the *grande toilette*.

Now that skirts are being deeply slashed to reveal the petticoat, this garment has assumed new dignity. The petticoat especially designed to wear with the slashed skirts is cut shorter in front, made to knee length of crêpe de Chine or jersey, and lengthened with an accordion plaiting of shadow Alençon or white Chantilly, edged with ball fringe and festooned with tiny, chiffon roses. One of these new models is shown in the upper right-hand corner of page 55.

ECCENTRICITY OF OUTLINE

The fashion of cutting these skeleton skirts in deep scallops, such as are shown in the model below that just described, offers an element of novelty which commends itself for the everyday skirt, but is rather out of place for evening gowns. Two or three narrow, self knife-plaitings set on in curves a breadth apart or narrow, black lace insertion and edging on scant, inch-wide ruffles, afford the smartest possible result. Flat, box-plaited ruches of changeable taffeta made of the straight, fringed widths give delightful color variety. Pékiné satin, in the familiar black and white, trimmed with puffings of black chiffon over white satin, and finished with stiff pump bows of white satin, above an accordion-plaiting of the striped material, makes a smart and useful petticoat. This is illustrated above the sachet bags on page 55.

DAINTY WASHABLE PETTICOATS

Adjectives falter before these marvelous results of the needle, and one shrinks from the thought of the tub for such exquisite bits of finery as are the new hand-made and hand-embroidered washable skirts with their insets of lace, their ribbon-run beadings, their godets of allover, their motifs and bandings, hemstitchings and encrustings. The close-fitting French skirts of nainsook, fine cambric or batiste are now minus ruffles. A practical "skeleton" style has for trimming only scalloping which runs up in an overlapping effect as high as six inches on the gores. If ruffles are used at all it is usually only one deep Spanish flounce, applied most scantily with entredeux or insertion, and the skirt is cut away underneath. This flounce may be trimmed *ad libitum* with Cluny, Valenciennes or baby Irish, set on in bandings or curves, flapping Van Dycks or bias rows. Ribbons and flowers are used so extravagantly that the services of a competent maid are required to restore such embellishments after laundering. Last year's fad of using black velvet ribbons has lost favor, and the conventional colors have been restored. Wide ribbons drawn through buttonholed slits in the deep flounce of the trimmed tub skirts is a clever device for obviating the flare, but it proves a menace to French heels in walking. Where a petticoat for warmth is required, embroidered underskirts of white or colored albatross are approved. Ripplette, which requires no ironing, makes excellent skirts for traveling or walking.

This season the princess slips are made of crêpe de Chine as well as of China silk, and in line and decoration follow the fashion of the petticoats. The extremely open-work patterns of lace and embroidery now so much used on dresses, require this fitted undergarment with no break at the waist-line. It is well, in planning the summer wardrobe, to provide for two of these slips to wear under muslin gowns. They may be simple or fancy; the fit is the main thing. In the Paris shops one can get such well-cut ones, all made by hand and embroidered at the neck and the edge of the skirt with scallops and dots, for about $4.50. However, they can be copied at home. The bodice portion is very long, extending well down on the hips. It fits well, but not tightly, and buttons up the back under a flap. The skirt portion is a deep, set-on flounce, finished with good machine scalloping if hand-work is impossible. With two of these one can have one always fresh, and thin dresses will look better than ever before with so smooth an underdress.

Anything so exquisite as lingerie must be daintily packed for the going-away trunks, and later in bureau drawers and chests.

PACKING THE LINGERIE

A pretty device for keeping several pieces in separate, neat little piles and preventing their being mussed is a "Trousseau Tie"—a long ribbon which binds the several pieces and fastens conveniently and prettily under a buckle of ribbed silk embroidered to match the ribbon in forget-me-nots or roses. Price, $1 each, $5 a half-dozen; or embroidered with special initial, $1.50 each and $8 a half-dozen.

To freshen and sweeten the drawers special bride sachets have been designed. Three little linen bags, with a violet design and scented with fresh-smelling violets, come in a pretty gift box with a hand-painted gift card—an appropriate small gift for the bride. A box of three costs 75 cents, and a box of two, 50 cents.

[Note: When you leave town this spring, be sure that Vogue follows you. Even if you go into the wilds, Vogue will keep you "au courant" with the proceedings of the world of fashion. Two weeks' notice should be sent us if the next number of Vogue is to be received promptly at your summer address.

A Good Cup of Coffee
Starts the Day Right

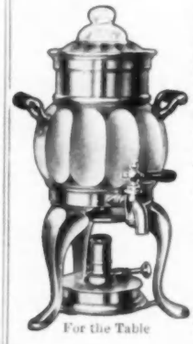
UNIVERSAL

The acknowledged superiority of the "Universal" over all others is due to its patented valve and pumping process

which circulates from six to ten times more water than any other percolator

Its patented filter cup cover evenly distributes the water over all the coffee and extracts a greater amount of coffee essence or strength from each grain.

Percolation is completed before the boiling point is reached thus eliminating the evil effects and unpleasant taste of boiled coffee.



For the Table

The "Universal" makes a more delicious, aromatic beverage at a minimum expense and in less time than any other percolator. Saves its cost many times over.

"Universal" 6 Cup Percolators can be had for $2.50 up.

Write for Free Book of "Universal" Household Helps.

LANDERS, FRARY & CLARK
463 Commercial St.
New Britain, Conn.

EMBROIDER WITH LUSTROUS
"Sida" Floss
TRADE MARK
All Shades at Your Dealer
JOSEPH W. SCHLOSS CO., N.Y.

Sometime You Will

choose ELCAYA too, for the distinct purity and quality of this dainty "Cream of Flowers" appeals to every woman of refinement.

CRÊME ELCAYA

"Makes the Skin Like Velvet"

It brightens the complexion; gives it that soft, clean, inviting effect with a fresh tinted whiteness. The well-groomed American woman uses ELCAYA exclusively—she demands the best "Beauty-Aid" and refuses substitutes.

All Dealers, Nation-Wide, sell ELCAYA

CRÊME ELCAYA CERAT ELCAYA SAVON ELCAYA POUDRE ELCAYA

Sample for 2c—Send Dealer's Name

James C. Crane, Sole Agent, 108A Fulton Street, New York

CASH's

IMPORTED

Wash Trimmings

Sewed on in a few moments, add a dainty touch to every garment. Most effective trimming for *Shirtwaists, Children's Wash Dresses, Russian Blouses, Kimonos, Dressing Jackets, Collars and Cuffs, Pique Waists and Skirts, Wash Skirts, Corset Covers, Bathing Suits,* Etc., Etc.

Made in a very large variety of designs and colors (guaranteed fast dye), to suit every costume, every taste. Obtainable from all leading Dry Goods Stores. **Look for the Trade-mark shown below.**

Samples sent on request

WARNING! Many cheap and inferior grades of Wash Trimmings are being sold as ***CASH'S.*** When buying CASH'S WASH TRIMMINGS insist on having the goods with our Trade Mark printed on yellow wrapper. All our Trimmings are banded with a yellow band. Our name and Trade Mark appear on all our goods. If you are offered Cash's Trimmings put up differently than above stated, you can be sure you are being imposed upon.

J. & J. CASH, Ltd. (American Works) **609 CHESTNUT STREET SO. NORWALK, CONN.**

Established in England Over Half a Century

Trade Mark

Manufacturers of Trimmings, Frillings, Woven Labels, Bath Towels, Gloves and Straps, Tubular Neckwear, Scarfs and Ties, Hat Ribbons, Badges, College and School Woven Emblems, Woven Name-Tapes and Initials, Ribbons, etc.

Graceful slenderness

can be obtained for every figure without discomfort or inconvenience.

THE NEW LILY OF FRANCE CORSETS

are exquisitely designed, with long hips and exceedingly low bust—yet they are in no sense girdles.

LILY OF FRANCE TRADE MARK CORSETS

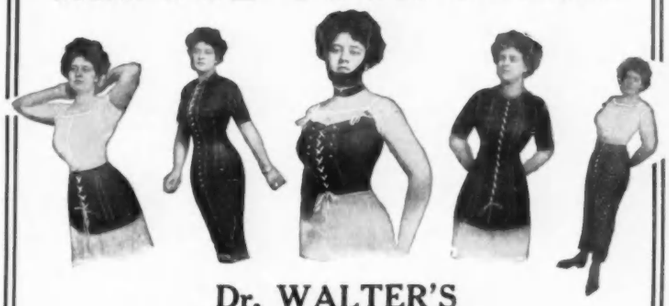
The beautiful new Spring models are designed on entirely new lines, and impart the narrow yet graceful lines so much in demand by the day's fashions.

A handsome booklet, showing many models, ranging in price from **$5** *to* **$35,** *sent upon request.*

LILY OF FRANCE CORSET CO., Inc., 627 Broadway, New York

Paris—1 Rue Ambroise—Thomas

REDUCE YOUR FLESH



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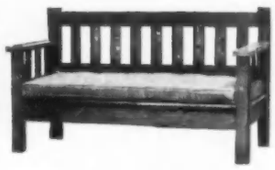

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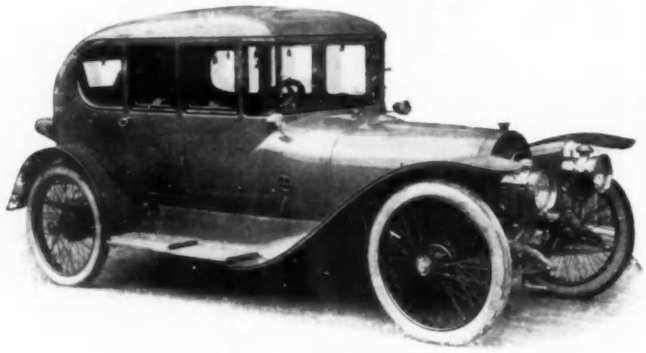
Special Bodies Designed to Meet Particular Needs Indicate the Varied Possibilities Open to Other Motorists

SPECIAL requirements or individual preferences may make advisable a body that has no counterpart in the stock models of any of the motor car manufacturers. While such a body may be considered "freakish" by some, this is merely because its design is somewhat unusual. This, however, cannot be considered sufficient reason for dispensing with utilitarian advantages superior to those of the generally accepted design. On the other hand, a special body design will meet the requirements of only a limited number of buyers; if it did, it would soon cease to be a special model, and would, instead, be found in stock types. Consequently, special bodies are of interest to most motorists merely as an indication of the possibilities open to them for carrying out their own ideas and filling their special needs.



A cigar-shaped car which, because of its construction on "stream lines," offers the least possible resistance to the wind when traveling rapidly

PROVIDING FOR EXTRA PASSENGERS

Last month Vogue presented a car designed to the order of a New York woman who desired a distinctive vehicle, available in all kinds of weather for shopping and social duties. The one commodious seat inside the closed body would accommodate two or three passengers, while the chauffeur and footman sat in the driver's seat at the front. The special body shown in the lower corner serves an entirely different purpose. It was designed to meet the needs of an owner who occasionally drives his car himself, and who yet desires accommodation for the chauffeur and sometimes three guests. The driver's seat is enclosed, which enables him to operate the car from the inside, as in the popular electric and gasoline coupés. The top is not solid, however, but can be turned back, after the fashion of the landaulet. This is an ideal car for the woman driver, as she is enabled to operate the car from the inside, well protected from the cold and rain by the top and glass doors and front; in pleasant weather the car may be thrown open.

When the chauffeur is not operating the car, he may use the small seat placed over the left-hand running board at the rear of the "coupé" body. Such a seat is more comfortable than might appear at first glance, and is a popular type of extra accommodation found on many foreign cars. Extra passengers may be carried on the double rumble seat at the rear, although this car is intended for the casual guest rather than as a four-passenger machine. In other words, it is to be used as a two-person, convertible, enclosed runabout, with extra accommodations for three persons. The folding victoria top that may be extended over the rumble seat will serve to protect the occupants from rain or the hot sun, although it is evident that the view from this seat will be less obstructed when the landaulet body forward is collapsed and the car converted into an open runabout.

THE INFLUENCE OF THE AUTOMOBILE

One would scarcely expect to find the aeroplane influencing the design of automobile bodies, but the tendency of late years has been to reduce to a minimum the resistance offered to the wind when the car travels at a rapid rate. The "cigar"-shaped car has been produced for some years as a racer, but "stream lines" are now finding their way into touring car and runabout body designs. In such a design there are but few corners or angles; all lines follow, as far as possible, a gentle sweep or curve in order to conform to the passage of the air currents.

The closed car shown here is built upon rather conservative stream-line design, and is representative of a type that is fast coming into favor, both here and abroad. The influence of the aeroplane on the construction of this special body is found in the large window or "skylight" in the roof, through which any of the mechanical birds in the vicinity may be easily viewed. This body was built to the order of an aviator, that his friends might comfortably watch the manoeuvers of the bird men. It adds a third direction to the view from a closed car—rather a pleasant innovation which many motorists will in all probability wish to adopt.

A two-person, convertible, enclosed runabout with extra accommodations for three persons

WHAT IS DUE THE UPHOLSTERER

Perhaps not sufficient credit is given the upholsterer for his share in making the motor car luxuriously comfortable; many of the best modern cars are provided on the backs as well as the bottom of the seats with upholstery ten inches thick. The depth is built up entirely of the best curled hair and special springs sufficiently long to enable the occupant to accommodate himself to the side-sway of the car as well as to the vertical motion. When one remembers that the resiliency extends throughout the entire thickness of this upholstery, one will realize why the modern car is the epitome of luxury in feeling as well as in appearance.

MOTOR ACCESSORIES

A useful motor accessory is a square, firmly stuffed cushion, covered with waterproof cravenette and bound on the edges with leather. Price, $7.

An attractive traveling clock which will appeal to the motorist is placed in a rather unusual case. The clock is of the regular, well-known traveling-clock variety, quite small, but the case is of finely grained, genuine seal, fastened at the front by a clasp which slips up easily, forcing two little doors to spring back to disclose the clock. The case is lined with lavender satin and velvet, and is so charming that one really does not want to remove it. Priced at $6.50.

Many touring cars are provided with pockets on the inside of the doors. These are useful for storing flat articles and those which may be folded into a small space, but their capacity, of course, is limited. The coat rail, which is nowadays attached to the back of the front seat of nearly all touring cars, provides a hanger for robes and garments. Garments which may be injured by the dust, however, cannot be carried on this coat rail, and to provide a receptacle for such articles many ingenious coat-rail bags have been devised. The best of these are of black leather, and are held in place on the coat rail by straps. One such bag is collapsible and, when empty, measures only slightly over an inch in thickness. It may be extended, however, to accommodate articles eight inches thick, and is intended to serve as a covering for flat hats. In addition to the inside compartment, this bag is provided with three pockets on its outer face, in which handkerchiefs, veils and the like may be carried.

"ORNATUS ET BONITAS."

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DUNLAP & Co.

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Smart—Effective

Trimmed and tailored Hats, in chic and conservative models for wear with walking suits, athletic attire, and for semi-dress occasions.

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PERMANENT WAVY HAIR

At Seashore or Mountain

where damp sea air or boisterous winds make hairdressing a real problem, your hair can be made to retain a natural and becoming wave by ONE TREATMENT with

HERRMANN'S
Permanent Hair Waver

This most wonderful of all modern inventions absolutely transforms coarse, fine, lanky, greasy hair into a lasting, becoming wave, forever banishing nightly hair curlers and the injurious curling tongs.

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Hair Waved by Mr. Herrmann, $25
Front of Hair Only - - - $20

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Natural White Willow With Cushion

OUR new and exclusive model with arm rest, magazine pocket and hair cushion covered with Aberdeen linen in plain colors or figured cretonne.

Without cushion $5.00.

Willow—the homey furniture. Every chair comfortable. May be stained to harmonize with any color scheme at slight additional expense. Our models all hand-woven, strong and durable.

Order to-day and you will have at least one chair that will be cool and comfortable this summer.

Send for catalogue illustrating in great variety original designs of chairs, divans, tables, tea carts, baskets, etc.

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La Resista CORSETS

DISTINCTLY SUPERIOR TO OTHER MAKES

LA RESISTA Corsets are fitted with the famous "SPIRABONE" stay, which is so flexible that it responds to every movement of the body.

LA RESISTA Corsets, in addition to their remarkable, comfort-giving flexibility, possess the style—the handsome, graceful lines which we associate with the fashionably-gowned woman. They give long wear, are beautifully finished and there is a size and style to fit every figure—the prices are reasonable.

The New Models

The present fashions call for extreme flexibility in corsets. The unconfined bust, slender, graceful hip-lines and the general uncorseted effect. That is why the new LA RESISTA models are so popular. They conform in every way to the present styles and naturally mold and form the figure to graceful lines over which the new style gowns hang with exquisite grace and symmetry.

Facts About "SPIRABONE"

"SPIRABONE" is without question a boon to every woman. It produces the most luxurious comfort—yet its resiliency ALWAYS retains the shapely lines of the corset.

Although "SPIRABONE" is as flexible as the human body—it will not rust, break, bend or turn on edge. It is the perfect corset stay. We illustrate herewith a section of "SPIRABONE." Note the compact construction—see how substantially it is made—"it's ALL in the weave."

"SPIRABONE" can only be had in our corsets. Purchase LA RESISTA—"SPIRABONE" corsets. Do not accept the imitation nor a substitute.

Ask your merchant for LA RESISTA. If he can't supply you, we will sell you direct and fit you perfectly.

Our Attractive Proposition

We desire a few agents and representatives in those cities and towns where we are not represented. Perhaps you would be interested. Write us today regarding this matter.

LA RESISTA CORSET CO.

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30,000 Druggists Have Told Over a Million Women About "The Beauty In Every Jar"

Mme. Bernhart, the divine Sarah, says with genuine enthusiasm: "Milkweed Cream is marvelously good for the skin and complexion. Removes all spots from the face. I take with me to France a large quantity. Is not that the best eulogy that I can give your preparation?"

PLEASE take the first opportunity you have to ask your druggist about the complete line of toilet specialties of the House of Ingram.

"There is beauty in every jar"

Ingram's Milkweed Cream
Impurities bad complexions. Preserves good complexions. Best recognized refreshing face cream that skill and science can produce. A smooth therapeutic not requiring hard rubbing. Is absorbed by the skin leaving it neither sticky, shiny nor dry. Healing, Soothing. Creates or retains the natural beauty of youthful skin. Prevents pimples, blackheads and removes imperfections. Price 50c and $1. Sample free.

For two generations these toilet preparations have been the choice of leading beauties of the age—not only in America but with distinguished foreigners.

Over a million women know the "Beauty in Every Jar" Line, and consider Ingram's Specialties indispensable to their toilets.

Ingram's

High-grade Toilet Specialties

Besides Ingram's Milkweed Cream and Ingram's Zodenta we also recommend *Ingram's* Complexion tablets, 25c—*Ingram's* Talcum Powder, 25c—*Ingram's* Rouge, 50c—and our latest delightful creation, *Ingram's Lavender Ice*, 25c, "not like ordinary smelling salts but better."

Ingram's Velveola — the Milkweed Cream face powder. Price 25c.

Ingram's Eliteine—for chapped skin and after shaving. Price 25c.

Ingram's Shaving Stick—in sanitary glass jars. Price 25c. Guest room size 5c.

Ingram's Milkweed Cream Complexion Soap 25c

Ingram's Zodenta
Paste or Powder for the teeth. "Keeps the teeth white. Keeps the breath right." Insures healthful gums. Prevents ferment and objectionable breath. Destroys bacteria and stops decay. Price 25 cents. Sample free.

Druggists Know and Will Tell You so—Or Write Direct to Us
INVITATION
Madam or Sir—Confer a favor upon us by requesting us to see that you are supplied with liberal samples of Ingram's Specialties that you desire—through your druggists, or direct from us if you have any difficulty in getting what you ask for.

FREDERICK F. INGRAM, President
Frederick F. Ingram Company
86 Tenth St. Detroit, Mich., U. S. A. Windsor, Canada

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 42*)

from which one must get the most out of every frock. Another equally practical gown, No. 2040-E, page 52 in Vogue of March 1st, is black with a jetted net bodice. It is economical as to material and not difficult to make. No. 2101-E on the next page could be carried out well in such serviceable colors as green, blue or brown with a bit of gold lace under chiffon at the bodice.

THE TEA GOWN

A chiffon coat, such as is shown on page 42, may be worn at tea time, for dining at home or in the boudoir. It requires a satin underdress, important as to color but not exacting as to fit. The one we have reproduced was coral over a steel gray foundation with steel beads put on in a conventional design. One need not fear to attempt this as the pattern is the simplest thing in the world to copy, and turning back the selvage edge for two and a half or three inches gives a foundation on which to apply the beads. Three and a half yards of chiffon should make the coat.

Three yards of 36-inch satin will make the lovely peignoir in the last sketch. It is of the most delicate shell pink and is trimmed with white, pink-tipped roses. The trimming is a gathered ribbon an inch and a half wide. Under it is worn a petticoat with lace flounces.

THE TROUSSEAU LINGERIE

Underclothes, more than any other one item, eat into the trousseau money. Good bargains in simple French embroidered models such as are fully illustrated and described under *Seen in the Shops* of the March 1st issue are perhaps the best solution of the problem. For durable, everyday models nothing could be better and for the more diaphanous and lacy affairs, designs of simple character carried out in a good quality Valenciennes on sheer nainsook and sewn by hand would be most satisfactory. Nainsook comes in the proper weight for from 30 cents to 35 cents a yard. For nightgowns the French model shown on page 42, with its pretty pointed neck and pointed insertions about an inch wide would be extremely good. Under the yoke a ribbon, three-quarters of an inch wide, runs through eyelets. There is no yoke in the back, just a round neck finished with edging below which is a cluster of half-inch tucks. The chemise without shoulder straps is intended for evening wear. Two strips of insertion, each two inches wide, are joined so as to allow spaces through which to run the gathering ribbon.

But probably no one would care to spend even so much work as there is in this model on all the nightgowns nor to have so many on one model, so four of this kind supplemented by four or six more after the excellent pattern No. 2089-E shown on page 60 of Vogue of March 1st would be a good combination. The last model is particularly graceful and becoming and the least possible trouble to put together. The patterns being in one piece reduces the amount of sewing to the minimum. Around the neck and slashed sleeves is a lace edging and in the front an embroidery design combining eyelet and solid work. If an unpretentious floral motif is used, it will not take a regrettably long time to do.

The outlines of the new combinations are far less severe than the old ones. There is an excellent model for one consisting of corset cover and underskirt on the same page with the nightgown. The flat, smooth, line of the hips is preserved by the yoke, to which is attached a flounce slit at the sides, over an inner section, and of a flaring character without any bulkiness whatever. Especially good is the neatness of the back closing which leaves the Greek key design of lace unbroken across the bust. It is well to put small sleeves in the corset cover to serve as shields. The combinations should be worn with blouses and day-time gowns and the chemises for evening wear; or for a combination for low-neck gown pattern No. 2110-E, a corset cover and underskirt in one with drawer sections inside, would be excellent.

THE WASHABLE WRAPPERS

The bath wrapper on page 42 is cut on the most practical lines—short to escape the ground and with detachable collar and cuffs—and is made up in albatross which washes wonderfully. The collar and cuffs are made from an all-over, dotted batiste trimmed with Cluny and mounted on tape bindings so that it is very little work to tack them on again when washed separately from the wrapper. The whole garment hangs loose from the shoulders, without tucks or gathers, so that it is easy to iron. The cap is of the same material as the collar and cuffs and shows a charming arrangement of bows set at intervals around the band.

THE SEPARATE COAT

A very important garment in the spring wardrobe is a separate coat. The material for this coat, which is to serve for motoring and other rough wear, should be as rainproof as possible and light in weight: there are many woolens that have warmth without bulk. Some new homespuns and tweeds are smart and novel, and coat patterns covering every taste and style are shown on page 60 of our issue of March 15th. The various dust-color shades of tan, dark brown, gray and blue are best.

THE COST OF A TROUSSEAU

It is impossible to give an exact price for each gown and accessory, for the individual taste will cut down in one place to enlarge in another. But omitting the wedding gown, five hundred dollars generously covers the expenditure; even this might be included if one has a good dressmaker and tailor who charge set prices and to whom one can take the materials. A perfectly competent dressmaker should be found who will make a gown for $25, including findings, for there are plenty at this price, even in extravagant New York. There are also excellent tailors who will make a suit for $30. Perhaps some such rough schedule as that below might help as a guiding plan for the principal expenditures, though in so individualized a problem no great accuracy is possible.

The tailored suit should cost about $60, the waist to go with it, $15, and the suit hat, $10. A fair price to pay for the afternoon taffeta frock would be $50, and for the hat to wear with it, $15; $40 should purchase two ready-made lingerie frocks and $25 the two dimity frocks, preferably made by a dressmaker. Linen skirts should cost not more than $7 and the necessary four would then come to $28; four silk skirts would also cost about $28, and the four muslin ones could be managed for $20. The total cost of the evening gown should be about $60, that of the tea gown, $20, and the negligée, $15. Then allowing $9 for the wrapper and $25 for the separate coat, there will remain $55 for underclothes and $25 for shoes, stockings and gloves.

Look for the H

On every piece

When buying glassware—make sure that each piece has a H on it. Every piece of H glassware so marked is guaranteed, when used under like conditions, to last twice as long as ordinary glassware.

HEISEY'S
TRADE H MARK
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quality and durability considered is lower in price than any other glassware made. The designs are pleasing and in perfect taste. The glass itself is crystal clear and of the finest finish. The workmanship will satisfy the most critical.

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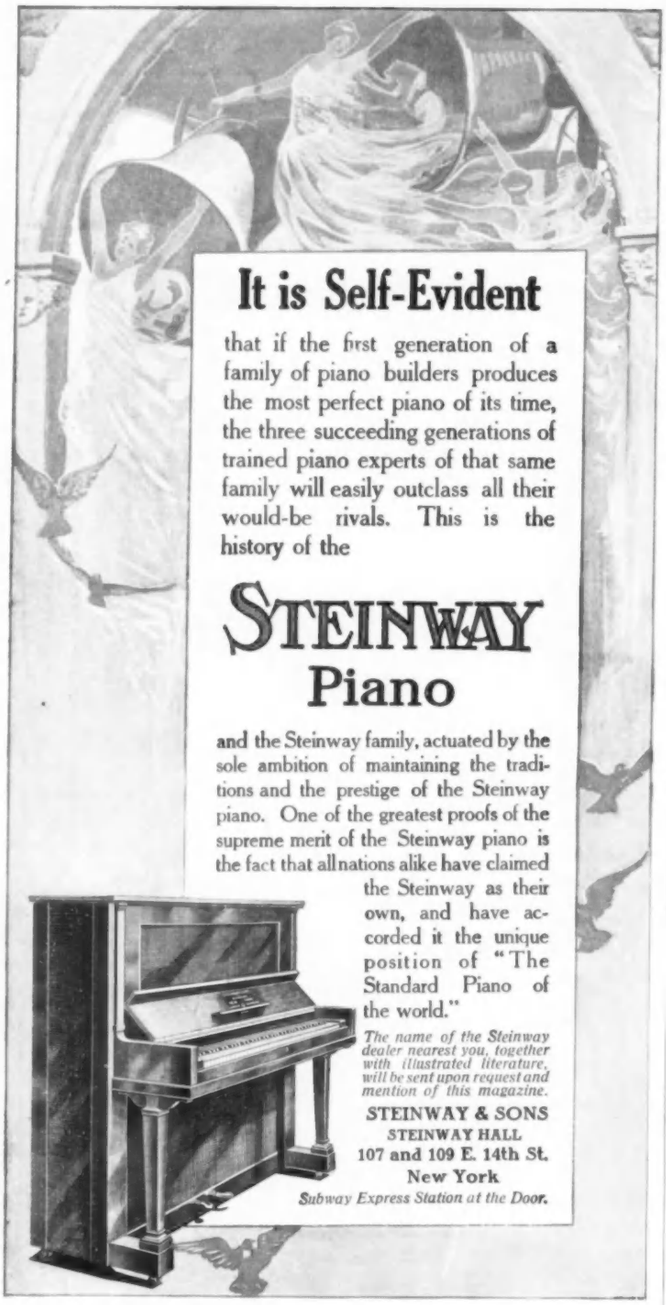
Wheel base, 111 inches; body, 5-passenger, fore-door touring; motor, 4⅛x4½; horsepower, 35; Remy magneto; front axle, drop forged I section, Timken bearings; tires, 34x4 inch O. D.; equipment, three oil lamps in black and brass finish, two gas lamps and generator. Self-starter, $20 extra. Top and glass front, $55.

HERE is the lowest priced thirty-five horsepower touring car made. A thorough investigation of the entire automobile market will reveal the startling fact that practically the only difference in popular priced cars to-day is the difference in price, and this difference is due to the size of the plants that produce them.

That is why we, the largest individual manufacturers in the business, can market a thirty-five horsepower five-passenger touring car for $1200. If the others are getting $1500 for a car of this type, *which they are*, why should you pay it?

Look up the Overland dealer in your city. See this exceptional $1200 car. He will supply you with all the evidence in the world to back up these statements. Let us send you one of our interesting books. Please ask for book A.

The Willys-Overland Company, Toledo, Ohio



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Delightfully refreshing and invigorating. Spun Gold is not a bleach or dye but a special shampoo for any shade of light hair. It will keep the hair from turning darker, make blond hair more beautiful, and give to unattractive "drab" or faded hair that lustrous golden sheen so coveted by all women, without bleaching. If your druggist does not keep it, send his name and $1.00 for a six weeks' treatment.
Spun Gold
You will never regret it.
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Keeps the skin sweet and clean by destroying all odors of perspiration.
An application under the arms will prove its neutralizing qualities. Absolutely harmless to the most sensitive skin and positively does not clog the pores. Especially recommended for perspiring feet. For sale at department and drug stores or sent postpaid on receipt of 25c.
Send 4c and your dealer's name for liberal sample.
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A. M. WEBSTER & CO.
2c-22 EAST 46th ST. (Opposite Ritz-Carlton), NEW YORK
Consistently good fittings have been responsible for gaining my large number of satisfied customers. You will find my unusual designs and personal service well worth your trial. This Spring I am making a specialty of silk and cotton frocks from
$30.00
Hand embroidered linens, ginghams, linen suits and lingeries not seen elsewhere.

WHAT THEY READ

DEATH, by MAURICE MAETERLINCK, is a little treatise in which the Belgian mystic endeavors to reach some conclusion touching our final relation to the infinite in time and space. His earlier chapters are neither new nor striking in thought, but the latter half of the book is an extremely eloquent discussion of the vast subject. There seem to be a good many assumptions in M. Maeterlinck's reasoning, and at moments he is apparently inclined to give up his speculation as beyond human grasp. Annihilation after death he does not expect, but neither does he hope for continuance of the ego as we know it. His final conclusion is that the future contains for us happiness rather than the reverse. In his reasoning towards this conclusion he is led into fascinatingly eloquent speculations which sometimes rise to the sublime. (New York: Dodd, Mead & Co., $1 net.)

YANKEE FANTASIES, by PERCY MACKAYE, is a volume of one-act plays designed to show forth the romantic and poetic element in New England life. Perhaps the best of the plays is "Chuck: An Orchard Fantasy," in which the author seeks to emphasize the value of sincere native passion as compared with the hard, material virtues of respectable country folk. In this extravaganza Mr. MacKaye has displayed his own daring fancy at its best and almost its wildest. "Gettysburg" is next in value to "Chuck," and likely to appeal to a larger audience, as being free from the wayward, anarchic protest that distinguishes the first playlet. "The Antick" is intended as a protest against the narrowing and deadening effect of long self-suppression in a rural community drained for generations of its most hopeful and energetic native stock by emigration, and unable to assimilate the immigrant come in to fill the void. The best things in "The Cat-Boat: A Fantasy for Music" is the genuinely poetic lyricism of the author's songs. "Sam Average" is a highly symbolistic expression of American democracy and patriotism, but it seems the least successful of Mr. MacKaye's attempts. (New York: Duffield & Co., $1.25 net.)

THE COMPLETE NONSENSE BOOK, by EDWARD LEAR, is a new and full edition of a perennially delightful work. Lady Strachey of Sutton Court edits this large volume, and the Earl of Cromer contributes an introduction. In this edition are included all the original pictures and verses in the two Nonsense Books of Lear and considerable new material. The volume is a quarto of more than 400 pages in large, fully leaded type. If there are those who do not know Lear, they cannot too soon possess themselves of this delightful volume. Nothing in English literature resembles it except parts of the immortal Alice books, and Lear is far more inconsequent than Lewis Carroll. There is a discoverable philosophy and commentary upon life in Carroll, but Lear has achieved that rare thing—pure nonsense. For a world that is chronically tired of itself, its preachers and teachers, Lear offers a welcome relief. He is as soothing to overwrought nerves as a well-conducted madhouse where none of the patients are violent or noisy, but where a few tired, sane folk are privileged to rest in security while they listen to the humorous babble of the cleverest inmates. Lear's inspired nonsense is the natural by-product of a singularly sane and robust spirit. He is a boon to the whole English-speaking race. (New York: Duffield & Co., $2.50.)

LATER LETTERS OF EDWARD LEAR, edited by LADY STRACHEY, is another volume of that delicious correspondence between Lear and a number of his close friends, among them Lord Carlingford and Lady Waldegrave. Scattered through the volume are beautifully reproduced plates of many pictures by Lear, besides some of his caricatures and photographs of persons and places. The portraits of Lear show the huge head with its fine, bald dome, its great, irregular nose, its vast beard, its kindly intelligent eyes and its mental alertness and strong sense. As to the letters, they reveal the author of the immortal Nonsense Books as a man of force, kindness, wisdom and delicious whimsicality. No other English letters approach these except the best of Charles Lamb, and the family likeness of the two men in their whimsical aspect is distinctly marked. Such a book as this, with its incidental biographical detail, its passing reference to matters literary and political, and its exquisitely inconsequential fun, is a blessing such as the literature of the day rarely vouchsafes. Lear's puns, his intentional misspelling, his nicknames for friends, his unconventional ease of address with all sorts of people, his keen and clear-cut criticism of public events and characters, all go to make the most delightful reading. His praise of Malta as a winter residence is characteristic: "For there is every variety of luxury, animal, mineral and vegetable—a Bishop and daughter, pease and artichokes, works in marble and filligree, red mullet, and Archdeacon, Mandarin oranges, Admirals and Generals, Marsala wine 10d. a bottle—religious processions, poodles, geraniums, balls, bacon, baboons, books and what not." (New York: Duffield & Co., $3.50 net.)

LAFCADIO HEARN, by NINA H. KENNARD, is a new and extended biography of the extraordinary man whose life and writings have excited so much interest. The author of this new attempt to place Hearn rightly before us has taken the trouble to make acquaintance with a number of his relatives, and her account of his origin and early education is remarkably full. She does not dwell upon some incidents of his life that have received far more notice than their real significance justifies, though she does not make any attempt to deny that there were irregularities of conduct, such, however, as are common to youth in all lands, and pass unchallenged in the case of undistinguished men. On the other hand, it must be said that the biographer tends to take Hearn's literary gifts and performances somewhat too seriously. He was one of those rare spirits, suffering from physical and mental sickness, which makes it impossible for them to accept ordinary human standards of

(*Continued on page 72*)

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WHAT THEY READ

(Continued from page 70)

conduct or to conform to social conventions. All this is abundantly illustrated by the anecdotes recorded in this book. His "genius," as the biographer rather too insistently calls his literary gift, really owed little to his physical and mental obliquity, but rather suffered from those peculiarities. As a father, however, he proved himself a normal human being. He dearly loved his children, had a strong sense of his paternal responsibility and, after his disillusionment touching Japan, desired nothing so much as that the children should be able to take their place as Caucasians in occidental society. The volume is fascinatingly interesting. (New York: D. Appleton & Co., $2.50 net.)

THE LIFE STORY OF J. PIERPONT MORGAN, by CARL HOVEY, purports to be a biography of the American financier undertaken without the latter's suggestion and solely with the wish to present him to the world as the author sees him. Mr. Hovey tells us that in the course of his investigations, undertaken with a view to getting at the essential facts and significance of the financier's life, he reached the conclusion that Mr. Morgan has been, on the whole, a beneficent influence in the life of his times. Of course, a friendly life of Mr. Morgan is, and must be, in popular estimation, what a biography of a candidate for the presidency always necessarily is—an *ex parte* statement. Nor is it possible for such a biographer as Mr. Hovey altogether to escape the suspicion of having undertaken his task in a courtly spirit. We can no more have an authoritative life of Pierpont Morgan at this time than of Theodore Roosevelt. It should be said for Mr. Hovey, however, that although he treats the most important controverted points in Mr. Morgan's career with what many will regard as extreme partiality, he has avoided the fulsome adulation of many such biographers. He has told a story of the greatest interest, and, within the limitations that he has set for himself, he has told it extremely well. He must know, however, that few persons will accept as trustworthy his very favorable estimate of so controverted a personality. The illustrations of the book are of considerable interest, especially the portraits of Mr. Morgan and his father. At forty Mr. Morgan's face shows a crude power that is little short of brutal. At about seventy, as he appears in the frontispiece, his countenance expresses greater refinement, and no less power, together with a singularly alert intelligence centered chiefly in piercing and illuminated eyes. (New York: Sturgis & Walton Company, $2.50 net.)

CHILE AND HER PEOPLE OF TO-DAY, by NEVIN O. WINTER, is a new volume in a series dealing with present conditions in many American and European countries. Mr. Winter, who has written the volumes in the same series upon Mexico, Cuba, Brazil, Argentina and Guatemala, seems to find our Spanish-American neighbors attractive and interesting. His book is partly descriptive, partly expository and partly historical. He is seldom severely critical, but his facts often speak most unfavorably of conditions. Poverty and a low standard of living characterize many of the Chileans. The death rate is extremely high. The upper classes rule the country, and often have great wealth and power. Mr. Winter's pictures show fewer intimate domestic scenes than one would like, but they are usually interesting and often significant. (Boston: L. C. Page & Co., $3 net.)

THE AMERICAN GOVERNMENT, by FREDERICK J. HASKIN, is not concerned with political history or theory, but with the actual detail of Federal administration. The author discusses the work of the President, of the various departments, and of many bureaus under them, legislation by Congress, the administration of dependencies, the Supreme Court and its subordinate tribunals, the prosecution of the Panama Canal, and a dozen other matters of governmental concern. The last three chapters discuss The Pan-American Union, The National Capital, and National Political Campaigns. Mr. Haskins's style is clear and entertaining. He does not pretend to criticize, but merely to describe and set forth the doings of the Federal Government. His illustrations give key to the character of this useful volume; they are mainly of government employes actually at work—of Dr. Wiley in his laboratory, of mechanicians testing steel for the Panama Canal, and the like. (Philadelphia: J. B. Lippincott Company, $1 net.)

A MANUAL OF HERALDRY, by GALE PEDRICK, Fellow of the Royal Historical Society, is a comparatively brief treatise upon an intricate subject that may be supposed to interest the American *nouveaux riches* who seek to link themselves with a distinguished past and are anxious for "crests." The author thinks some acquaintance with heraldry necessary to the enjoyment of literature and architecture, though he frankly admits that the science has lost its early significance. Upon the flyleaves of the book are engraved matter taken from a "pocket heraldry" of a century ago, a remarkably brief, illustrated summary of the essentials of the science. The body of the book sets forth clearly and simply a great variety of information touching the science discussed, while the closing chapters touch upon the influence of heraldry upon poetry and art. The book is clearly printed upon rather poor paper and gaily bound in red cloth. The illustrations are without illumination. (Philadelphia: J. B. Lippincott Company, $1.75 net.)

NEW NOVELS FOR THE EASY CHAIR

PARADISE FARM, by KATHARINE TYNAN, is an unmitigated romance, done in high spirits. It is an idyl of rural England, with a mystery, many cross-purposes, a noble father-in-law, well in the background, and all the other things proper to fiction of its kind. In fact, this is that kind of harmless and pleasant fiction prescribed for "weary giants" and strongly disapproved by the relentless Mr. H. G. Wells. Nobody will seriously pretend that "Paradise Farm" is as significant or important as some of the things that Mr. Wells has written, but not a few may find it quite as entertaining as his somewhat fantastic early novels prophesying the civilization of the future. If you wish to read an agreeably written and entirely innocuous story in which nothing occurs to harrow the feelings of any reader, "Paradise Farm" is exactly the thing you seek.

THE WOMAN FROM WOLVERTON, by ISABEL GORDON CURTIS, is an attempt to picture with photographic realism the life of a rural Congressman's wife at Washington. We see the Shipe family transplanted from their native Wolverton, where they have lived

(Continued on page 74)

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WHAT THEY READ

(*Continued from page 72*)

upon a small income without servants, and amid persons as simple as themselves, to the artificial society of the National Capital. After that come the boarding-house, the social swim, the housekeeping on a larger scale than before, the homesickness amid the hollow sham of official society, and the return to Wolverton after defeat. Mrs. Curtis's book is too much a document and too little a well-wrought piece of fiction to take high rank as a novel, but it has value for its truth to the scenes it depicts, and is not without the further truth of character and feeling. (New York: The Century Company, $1.25.)

THE MYSTERY OF MARY, by G. L. H. LUTZ, is the story of a young woman who is unexpectedly introduced to the reader and the hero in a railway cut, where she suddenly appears without hat and asking the hero's aid in her escape from unnamed pursuers. As if this situation were not sufficiently unconventional, the young man of the occasion gets the young woman into one still more defiant of convention by taking her to dinner at a house where she is, of course, a total stranger. There are difficulties of costume, and the like, that the author manages to minimize, and after these adventures the mystery deepens, until it is finally unraveled and everybody that deserves it is made happy. (Philadelphia: J. B. Lippincott Company, $1 net.)

POLLYOOLY, by EDGAR JEPSON, is a highly romantic and extremely humorous story of London life, showing a courageous disregard of the probabilities. The child who gives name to the book is a little country girl transplanted to London, and suddenly thrown upon her own resources with a tiny brother dependent upon her exertions. How *Pollyooly* acts as laundress in a lawyer's lodgings, and the humorous adventures of the child and her employer are told with some of the comic verve that distinguishes Dickens. As an audacious bit of mingled humor and pathos, "Pollyooly" is likely to find its way to the hearts of persons with leisure for light fiction. The story is illustrated throughout by Hanson Booth. (Indianapolis: The Bobbs-Merrill Company, $1.25 net.)

THE LUCK OF RATHCOOLE, MRS. JEANIE GOULD LINCOLN'S new novel, is a romance of Washington's first administration, opening with his inauguration on April 30, 1789, at New York. The action takes place thereafter in the city, and now and then aboard ship. For heroine the tale has a lady of the comic theatre, known as *Miss Moppet*. Mrs. Lincoln's story is romantic in spirit, plot and incident. It depends for realistic effect upon the introduction of familiar scenes and persons of New York City in the late eighteenth century. (Boston and New York: Houghton-Mifflin Company, $1.20 net.)

LITERARY POTPOURRI

THE SAILOR WHO HAS SAILED AND OTHER POEMS, by BENJAMIN R. C. LOW, has recently been published. Mr. Low's verses are far above most current magazine poems and much more serious in thought and fine in feeling than any except the best poetic work in these days that is embodied in book form. These poems are idealistic and strongly symbolic, are developed in sound blank verse with no little lyric charm. The little semi-dramatic poem in blank verse, entitled "Any Young Man," has a fine spirit conveyed in a happily managed symbolism. How charming is the passage in which the youth is assured,

"That like a bird set singing in a sky,
The joy forever cometh back to thee—
Forever flieth thine."

(New York: The John Lane Company, $1.25.)

FOR HER NAMESAKE is still another anthology, this time a volume of love poems by various hands. MR. STEPHEN LANGTON, who prepared this volume in 1910, has revised and enlarged it in this edition. It is a pleasing book of the kind, both in form and matter. The American publishers are Dana, Estes & Co., of Boston.

THE GARDEN OF INDRA is a volume of East Indian tales, republished from a periodical, and written by MICHAEL WHITE, who has the repute of knowing India as well as Mr. Kipling. The tales are varied, interesting and lively, with plenty of oriental local color and not too many puzzling Hindustani phrases. Mr. White seems at home in his chosen scenes, but it would be gross flattery to say that his style has the charm, vigor and distinction of Mr. Kipling's. (New York: Duffield & Co., $1.25 net.)

ZULEIKA DOBSON, by MAX BEERBOHM, is an extravaganza of Oxford undergraduate life. The heroine is a clever professional "entertainer," the granddaughter of a college warden. No doubt the Oxford atmosphere is well conveyed, but the unreality of the personages and passions rather spoils the story. (New York: John Lane Company, $1.30 net.)

THE WINGS OF DESIRE, by M. P. WILLCOX, is a bewilderingly over-peopled story involving a sea adventure that is over long in getting under way, and love adventures that fail to interest the reader. As chapter after chapter introduces new characters, one sighs in despair for something accomplished, though lively dialogue and effective characterization afford some relief. (New York: John Lane Company, $1.30 net.)

HOME HYGIENE AND PREVENTION OF DISEASE, by NORMAN E. DITCAN, M.D., is a volume of 340 pages, in which the subjects treated are alphabetically arranged. The author treats his subjects from the usual scientific medical point of view, though he emphasizes prevention rather than cure, and recognizes the influence of the mind upon physical health. The advice contained in the book is given in simple, non-technical language, and the author does not neglect to recommend, in all serious cases, the prompt consultation of a physician. (New York: Duffield & Co., $1.50 net.)

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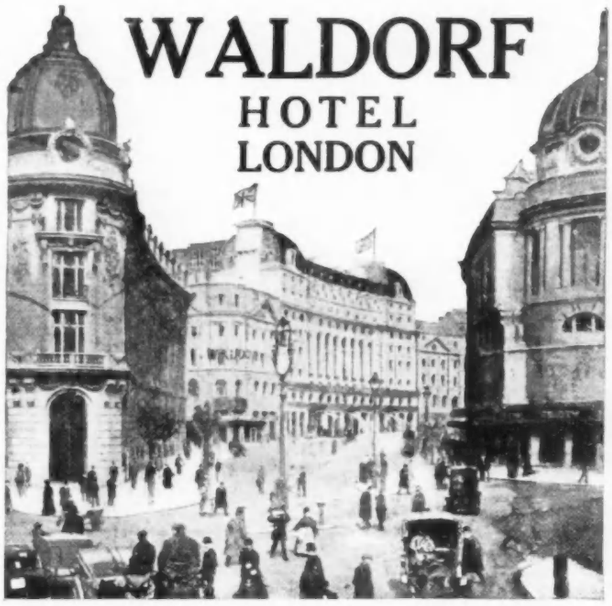

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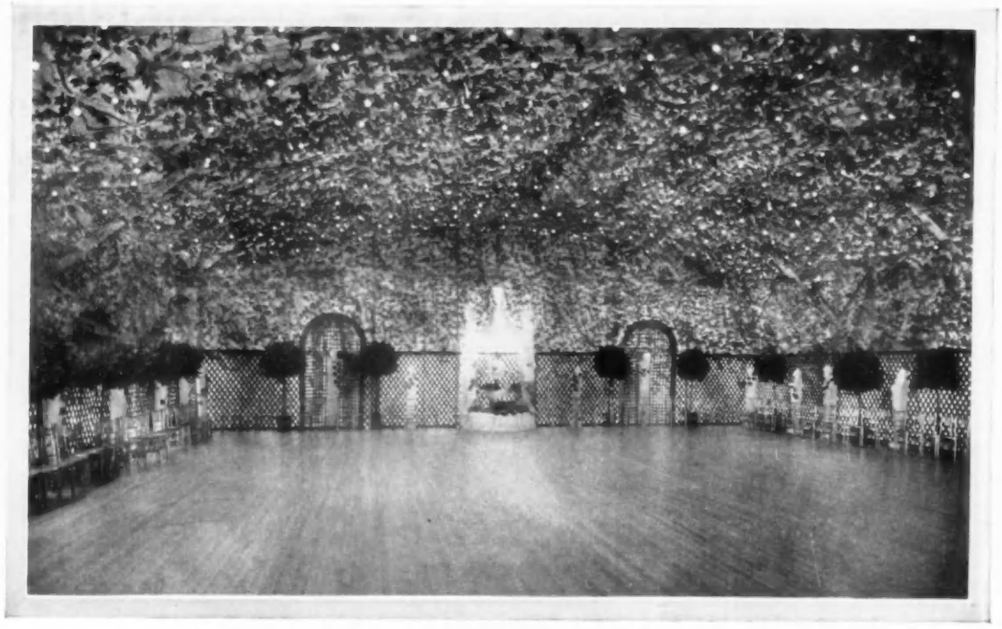


A ballroom set for a cotillion, latticed like a summer house, with a ceiling of green leaves, studded with electric lights

THE CHILDREN'S COTILLION

How to Make This Favorite Form of Entertainment for Young People an Enjoyable Success, with Suggestions for Figures and Favors

DURING the past season "the grown ups" have let the cotillion slip into the background, but the children prove reluctant to let go of the pretty figures and favors, and so, despite fashion, the cotillion with them is still a happy event. The planning and preparation for a children's cotillion must, in these exacting times, be as careful and well-nigh as elaborate as that required for older people.

The style of the invitation must vary according to the kind of party. For the very youngest generation the printed cards with the little Kate Greenaway pictures at the top, purchasable at the stationers, may be used; to these cards it will be found necessary to add the word "cotillion" in the lower corner. Or the hostess may use one of her own engraved invitation cards and simply fill out the blanks with the word "cotillion," the date and other necessary information. The usual hours for children's parties are from three to six, with refreshments served at five. For the children a formally engraved invitation, even to much larger affairs, is not expected.

THE SUCCESSFUL PARTY

It is usual to ask some one of the hostess's friends to lead the cotillion or else to engage a dancing teacher for the occasion. Much confusion will be saved if the hostess decides the children's partners for them and especial thoughtfulness should be given to bashful boys and girls, for a bashful child who receives no social help, really suffers miserably. To insure the success of the party, the hostess is often glad to have a friend receive with her and assist in presiding over the favor table, which incidentally should be sufficiently large to hold the favors for the entire dance.

The cotillion leader should remember that a child's happiness is not in conversation, but in activity. Hence in selecting and ordering the figures, every now and again one which includes all the small couples, is a relief. It is well to begin with a grand march.

A new note in cotillions is to keep it in two colors, pink and blue or pale green and white or other pastel shades. The decorations and favors are all in the selected shades, and when the dance is a small one, one may even ask the children who are invited to bring out the same colors in their attire.

THE "PAPER BALL"

The ordinary cotillion may be varied by developing it along some one theme, such as the paper ball. The children are presented with hats of paper which they wear throughout the party. These hats are designed in many ways; there is the Priscilla bonnet, the inverted rose and other flowers, sun bonnets, Dutch bonnets, and Japanese headdresses; the boys may choose between Chinese hats with a plaited paper queue, a sailor's cap, an Indian's war bonnet or a jockey cap.

This paper motif is carried out in the floral decorations, which just at this season may be of white paper dogwood blossoms, which are bought by the hundred and fastened to natural twigs of any kind. A ceiling of dogwood is especially effective or apple blossoms of paper may be arranged in the same way. These ceilings are contrived by stringing wires the length of the room and lower than the ceiling proper; the wires are then covered with flowers and electric lights are placed above them, unless the lights of the ceiling give sufficient brightness.

All the favors are made of paper—fans, Japanese parasols, toys, flowers, wands, masks—all of which come in many colors.

THE FAIRY TALE COTILLION

The fairy tale cotillion will appeal strongly to small guests, each of whom should come dressed as a fairy or elf, or as a character from a fairy tale. The room is draped with a heavy quality of blue cheese cloth, and groups of tiny electric lights, arranged to form stars here and there on the night-blue sky, decorate the walls; possibly one large star of electric lights in the center of the ceiling will be needed to give sufficient light. If special lighting is too expensive, a pretty effect can be obtained by using silver paper stars, liberally scattered over the cheese cloth. If one prefers to the mystery of night the cheerfulness of the daytime, green cloth should be used to suggest the springtime. Against this background, flower effects in colored electric lights or paper are lovely.

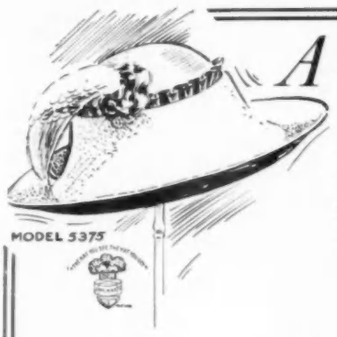
Always some special surprise should be arranged, such as Cinderella's pumpkin, which should be suddenly rolled into the middle of the room. When the top is lifted, out steps a little green elf, who distributes a small glass slipper for pins to each little maid, and a little silk pumpkin pin cushion to each little man.

SOME OF THE FIGURES

All figures need not be favor figures, but the first following the grand march should be; this may appropriately take the form of the May-pole figure. The favors may be small baskets with handles sufficiently long to slip over the little girls' arms while dancing, or lovely, garden-basket work-bags resembling a shepherdess's hat. For the boys there are paper rose "blowers"—a never-failing source of amusement.

One May-pole only is used in this figure as a rule, but if there are a great many guests more than one will be necessary. The children are chosen by couples according to the order in which they are seated—half as many children as there are ribbons on the pole. These dance for a moment or two, either a waltz or two-step, until the signal is given to select new partners; in doing this each girl presents some boy with the "rose blower," and the boys give the girls the dainty baskets; these all go to

(*Continued on page* 78)



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Fourth Avenue at 24th Street, N. Y

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The Bride's Number of the Indestructo Line is Model 4036

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It is guaranteed against loss and destruction for 5 years.

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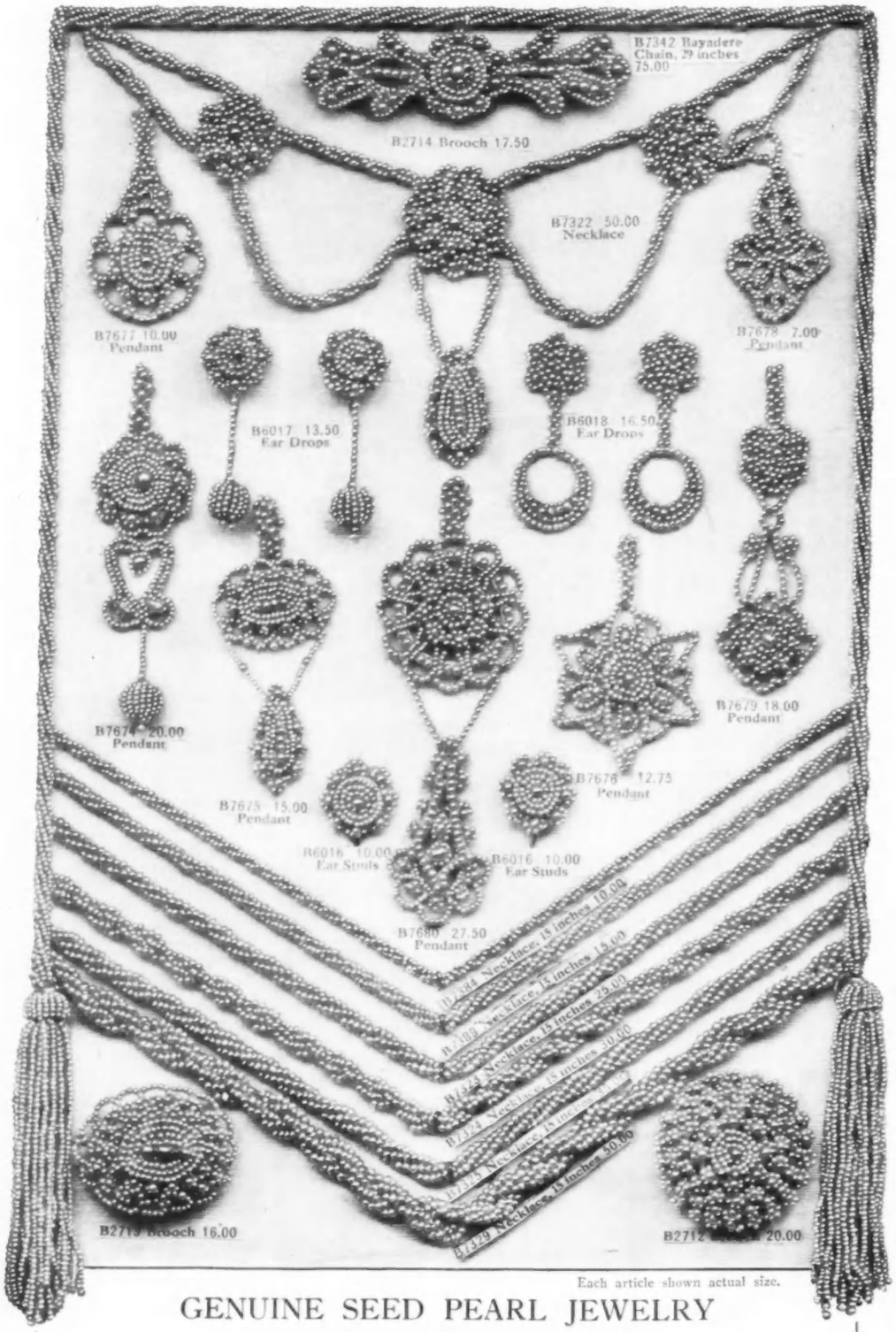

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We were the leaders in the revival of this artistic style of jewelry, showing in our Year Book five years ago reproductions of Colonial designs. Our business is now very extensive and the large quantities in which we buy choice Seed Pearls make possible the unusual values shown in the illustration.

Consider well this opportunity to buy a necklace of real Pearls at so moderate a price. Remember that we refund money on any article that does not entirely satisfy you.

A Booklet About Brides.

The Spring Supplement to our Year Book is just coming from the printer. It is largely devoted to the Bride and her friends. We show a handsome Bridal Gift Table affording scores of suggestions for wedding gifts at a wide range of prices. Wedding engraving, gifts for bridesmaids, best man and ushers. Write for a copy—free. It will help solve your gift-problems.

DANIEL LOW & CO.,
200 Essex St., Salem, Mass.

We specialize in repairing and remodeling Seed Pearl jewelry of all kinds.

THE CHILDREN'S COTILLION

(*Continued from page 76*)

the May-pole, and each being given a ribbon, the pole is wound in the regular May-pole fashion. This figure is repeated until all have danced.

The scarf figure is one of the prettiest dances, especially with the new scarfs of tartan in rainbow colorings tufted with tiny bells. Rainbow tints are lovely for an entire dance, as they can be consistently carried out without difficulty.

In this figure every two boys take each an end of one scarf and stand the length of the scarf from each other, holding the scarf above their heads. The little girls, two and two, take hands, and bending beneath the scarf, go to the top of the line, there they separate, turn to the little boy on either side and waltz off. The scarfs are the favors for the girls and the boys receive simple scarf pins.

Even the very youngest girl likes the mirror figure; for this the girls are given favors of mirrors set in wooden frames of tarnished gilt, with twelve- or fifteen-inch handles, and the boys are presented with whisk brooms tied with college colors. Chairs, according to the number of the little girls dancing in the figure, are placed in the center of the room. The little girls sit down and the boys march behind them. The girls watch in the mirror as they pass, and each boy that goes by whom she does not want to dance with, she erases from the mirror by rubbing her handkerchief over its surface. When the right boy comes she puts down the mirror and gets up to dance with him.

A favorite figure with children is the driving figure. For this several sets of reins are provided, and each boy chooses either three or four little girls, and each girl three or four little boys, and all being harnessed with the reins they start off at a two-step measure round the room.

At a given signal the sets of "ponies" break, and boys and girls dance together for a few minutes. Or four boys may drive four girls, and starting at the same time the four couples dance quickly around the room and the winners receive jockey caps, whips, and blue ribbon rosettes. Other attractive favors are horns, dressed as ladies, with faces made of the horn's mouth-piece, or wooden hunting horns or stirrups hung from broad leather bands to hold neckties.

These are the most popular of the figures, but there are numbers of others—the "butterfly," the "windmill," the "Spanish Boston"—all governed by much the same rules.

THE "REAL PARTY"

Lemonade is almost indispensable, and should be served throughout the dance; it is best to have it in a small reception room just off the dancing room, but if one's home is so arranged that this is not possible, an alcove of lattice and ivy might be contrived in a window nook.

Serving the refreshments at small tables is better and more pleasing to the little ones than a buffet service, and the grand chain figure just before is an opportunity for a last frolic. A light menu which would go straight to the heart of any child is as follows:

Bouillon in cups, toasted biscuits
Diced chicken breasts in cream sauce
Assorted sandwiches
Ice cream in fancy forms
Small cakes
Snapping mottoes

For place cards use a pretty fancy candy box filled with some simple sweet, that the child can take home as a souvenir.

Estelle Mershon

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Millinery, Dresses and Gowns

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(Opposite the Ritz-Carlton)

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Prices: $6, $7, $10, $12, $12.50, $15, $18, $20 and $25.

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ESTABLISHED 73 YEARS

FOR THE HOSTESS

New and Pretty Ways of Serving the Buffet or Seated Wedding Breakfast—What to Throw After the Bride

THE wedding breakfast is usually served at small tables, or, if this is too formal, buffet service may be substituted. For the former, menu cards may be used. Those with dainty, hand-painted designs of a bride and groom in the costumes of long ago, or with the bride's monogram wreathed with orange blossoms, done in water color, are attractive styles.

At this season one has not yet been satiated with strawberries, so they will make an excellent start for the three following menus:

MENU I

Fresh Strawberries served in a Calla Lily
Lobster à la Newburg
Squabs on Toast Creamed Peas
Grape Fruit Salad Brandy Sauce
Ices Pâtisserie
Coffee Champagne

MENU II

Strawberries in Kirsch
Radishes Salted Pecans
Chicken Livers en Brochette
Tournados à la Ventadour
Soufflé Potatoes
Chiffonade Salad
Ices Assorted Little Cakes
Bonbons Coffee
Champagne

MENU III

Strawberries in Champagne
Olives Salted Almonds
Salmon Cutlets Cucumbers
Grilled Chicken Julienne Potatoes
Water Lily Salad
Ices Little Cakes
Bonbons Coffee
Champagne

To serve strawberries in calla lilies, as suggested in the first menu, cut off the stem of the flower about an inch or an inch and a half from the blossom and remove the center stamen; then fill with fresh strawberries and lay the lily flat on the plate.

A FEW RECIPES

Tournados à la Ventadour, included in the second menu, is a novelty to many. Cut filets of beef in fine pieces and flatten slightly with a chilled and wet cutlet bat. After carefully trimming the filets, season with pepper and salt and fry with sweet oil in a sauté pan. Arrange the filets as a border on a hot dish, and on each place a very thin slice of truffle and an equally thin slice of beef marrow, which has been prepared by blanching and baking in the oven. Just before serving, fill the center of the dish with a hot purée of artichokes, well seasoned and covered with Colbert sauce.

The water lily salad named in the third menu has a very pretty appearance, and is made in the following fashion: Carefully cut the whites of hard-boiled eggs into lengthwise pieces, and slightly trim to resemble the pond lily petals; two rows of the white must be used for each flower and its center formed from the crushed yolks. It should be served on a flat glass dish, so that it may have the appearance of floating on water, and the lettuce should be arranged under eggs in lily-pad fashion. Serve with this salad an East Indian dressing, made of the yolks of two hard-boiled eggs rubbed smooth with eight tablespoonfuls of olive oil, one teaspoonful of curry powder and two tablespoonfuls of tarragon vinegar.

The wedding cake formerly served with the ice has been displaced by little fancy cakes, and the bride cake is generally considered a mere frolic for the trinkets it may contain. The wedding cake is put in boxes which are usually placed on a table near the hall door, and each guest takes a box on leaving. The wedding cake boxes in best usage now are square with beveled edges and a monogram of the last initials of the names of the bride and groom.

THE BUFFET SERVICE

For the buffet breakfast, serve either clam bouillon or iced chicken consommé, deviled mushrooms in paper cases, macédoine salad, sandwiches of creamed anchovies, of foie-gras, of rolled bread and butter with lettuce, and sandwiches à la Régence. These last are made of very small, round rolls with a piece cut from the top of each and the crumb removed from the interior; then the rolls are filled with the white meat of a roast fowl, prepared as follows: Put the meat in a bowl and chop with it two washed anchovies and a few slices of red tongue, then add chopped gherkins, amounting to one-sixth part of the whole, season with tarragon and chervil, moisten very slightly with mixed olive oil and tarragon vinegar and replace the tops. The buffet menu should also include ices, small assorted cakes, bonbons and champagne. The newest bonbons are the candied orange blossoms, but as they have little decorative value, other candies are used with them.

FLORAL DECORATIONS

Properly set for the buffet breakfast, the dining table bears only the flowers, bonbons and small cakes; the salads and other foods are served from the butler's pantry or a side table.

When the wedding breakfast is served at small tables the flowers placed on them may be used in vases that are not too tall, or in low, flat moulds. A very effective but rather expensive decoration is a shower bouquet for each table; these are not to be in any way the duplicate of the bride's bouquet. The colored blossoms have practically no stems, so that the bouquet lies almost flat on the table and the ribbons are arranged on the cloth in irregular lengths, one strip between each guest.

Another mode of decorating the little tables is with small, white Marie Antionette baskets, filled with blossoms and maidenhair fern; on the bride's table is placed an oblong wicker tray of large proportions filled with white orchids and ferns. Orange blossoms are not used in any large quantity in the dining room, because, besides the difficulty in obtaining them, their odor is too heavy to be pleasant. Many florists substitute lemon blossoms for them, as they are easier to procure.

SPEEDING THE PARTING BRIDE

Any florist will supply flower petals to toss after the departing bride. A new English idea is to cast after her tiny, silver paper horse-shoes, but for those who cling to the time-honored rice, small paper shoes, filled with rice, are to be had; these are passed to guests on large salvers after the bride has retired to make ready for her wedding journey.

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Send for particulars of the Prudential policy, providing a Guaranteed Monthly Income for yourself or wife. A life-long protection for your dear ones, or your own old age.

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Order one now and this will be the best salesman, for more, which we can offer.

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"The Fragrance of the Wild-Rose Brings the memory of the past Bringing the thought of love and friendship,—
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THE PLACE OF THE CAST IN HOUSE DECORATION

How to Choose and Arrange Figurines, Casts, Medallions, and Plaques to Obtain the Most Artistic Result

PLASTER casts have an artistic value immensely beyond that of the ordinary reproductions of great paintings, for the beauties of the originals are far better preserved. Even the most perfect photograph of a painting will not prove as satisfying to the lover of art as the average cast of a great statue or frieze. The beautiful lines and modeling of the greatest sculpture are secured in nearly all their perfection, and the process that makes this excellence possible is so simple and inexpensive that even the poorest family can afford a cast of some great masterpiece. From fascinating copies of medals of the Italian Renaissance at twenty-five cents to a section of the marvelous Parthenon frieze at ten dollars is a wide range of subjects and prices.

WHAT CASTS NOT TO USE

As with pictures, the casts to be avoided are those that have become too popular, such as the Venus of Milo, never successful in a cast, Barye's Lion, Cupid and Psyche, the Winged Victory, and a few others. The average bust of a famous author or composer is a hideous travesty on the person it is supposed to represent, and should not be tolerated in any home where there is any feeling for beauty. With few exceptions, these busts are executed by inferior sculptors, and the plaster reproductions are often not even taken from the originals.

There is considerable difference in casts even when they are taken from the same original. Though the plaster copy often appears to be perfect, there is frequently a slight variation which, in the face of a bust or medallion, makes a great difference in the expression. And often when the cast is in a reduced size of the original, there is a divergence in detail that spoils the ensemble. Thus in the well known Narcissus from the Museum at Naples, the forefinger in the reduced plaster casts is so badly modeled, as a rule, that it mars the beauty of the whole figure.

THE BEST COLORS FOR CASTS

The most satisfactory tone for the plaster cast is ivory. The pure white is rarely pleasing for decoration as it makes an unsightly spot on the wall. The bronze finish is hardly ever successful though a few dealers are fortunate enough in getting a fairly good imitation. Imitation bronze should never be selected through a catalogue, for it is only by actual inspection that one is able to secure a satisfactory tone. One should also be most careful in selecting Tanagra figurines in what is said to be their original coloring. No dealer has as yet succeeded in getting just the correct colors for these casts. If one has seen the originals in the museums, the difference of the coloring in the imitations is quickly noted. There are two or three artists in New York who color these figurines and sell them at reasonable prices. They have carefully studied the original statuettes in the Metropolitan Museum and have imitated the coloring so skilfully that only the expert detects any variation. These fascinating little Tanagras make an effective decoration for table, mantelpiece, or book shelf. Often they are at their best when used singly, but two or three can be harmoniously grouped.

PLACING TANAGRA FIGURINES

A seated figure on a classic pedestal makes a charming ornament for a table. If the table stands against the wall the figurine may be placed with its back to the wall at an elevation of six or seven inches provided by an antique stand or box. In this way it is made the center of the composition, and the other ornaments on the table may be arranged in reference to it. As a matter of fact, few ornaments combine successfully with Tanagra figurines. In the grouping suggested for a table, one or two small bronzes and several old books with parchment or leather bindings need be the only other ornaments. A very attractive figurine is the one of a girl dancing, with her draperies held out in the manner familiarized by Loie Fuller and other "serpentine" dancers. This statuette is most effective for the drawing room table or for the top of a cabinet.

ARRANGING MEDALLIONS

The medallions from the de Medici collection, the originals of which are in the National Museum at Florence, are charming when arranged skilfully about small pictures or tucked into spaces that require some ornament of their size to balance the wall composition. They are about three and one-half inches in diameter.

DISPOSING THE LARGER CASTS

Casts should be used sparingly; one or two large copies in a room are always sufficient. If more are used, the effect of a dealer's show room is produced. The color of the cast should harmonize with that of the wall. The dealer can furnish almost any tone, ranging from white and ivory to dark brown and green, and he can change the tone of the cast if it is found to be unsatisfactory after it is hung.

Casts are only pleasing when placed against a wall-covering of a solid tint. Nothing could be in worse taste than to hang them against a wall-paper with a flower design, or to drape them, as some do, with silk. They should never be placed against silk or any fine fabric; indeed, they are at their best on plain, tinted wall-plaster, burlap or some kindred textile. A beautiful effect can be secured by inserting a large cast over a rough brick-and-mortar fireplace. Among the masterpieces of the great Italians such as Della Robbia and Donatello may be found several bas-reliefs eminently suitable for this purpose.

UNHACKNEYED CASTS TO CHOOSE

Among the large casts that may be used in this way or alone on a single wall space, is the Madonna and Child by Della Robbia. The Infant has one of its hands outstretched to bless in a most winning manner. The mother's face is remarkable for its serene loveliness. There is a cherub's head underneath. Della Robbia's Adoration from the Ricasoli Palace in Florence is another wonderful cast of goodly size. Michael

(*Continued on page* 84)

You Can Weigh

Exactly what

You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense.*

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality — feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of women.

JACK'S SHORT VAMP SHOES

COLONIAL PUMP
Bench Made

STYLE No. 9037

in PATENT KID, DULL KID, TAN RUSSIA CALF, WHITE BUCKSKIN. It is leather lined throughout trimmed with self-color celluloid buckle. Cuban Heel, welt sole. The slender toe is a pleasing variation of the short vamp last. SIX DOLLARS THE PAIR.

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WHITE BUCKSKIN BOOT

High cut white Buckskin 16-Button Boot, Hand welt Sole, Fancy Buttons, Cuban Heel, Short Vamp, the pair —SEVEN DOLLARS.

As above in canvas $5.00

FOR SPRING & SUMMER

are masterpieces of creative Bootcrafting.

WALKING BOOTS
BRIDAL SLIPPERS
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PUMPS

TENNIS AND OTHER ATHLETIC FOOTWEAR A SPECIALTY

READY FOR SERVICE OR TO ORDER

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A Complete Line

NOTE:—An exact record of the last and size of all shoes purchased from us is kept on file, making re-ordering convenient.

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495 SIXTH AVENUE, NEW YORK
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DR. DYS' SACHETS DE TOILETTE

Nothing is more discouraging to a beautiful woman, than when looking in her mirror she suddenly discovers that her throat is no longer firm and full. She knows then that the time has come to do something to stop the ravages of Time.

It is not too late, but it would be better to remember that "one ounce of prevention is worth a pound of cure." However Dr. Dys' Sachets de Beauté, Crème de Beauté and the Astringent Lotion Supra, used with the proper exercises, will quickly stop the beginning looseness of skin under chin or the disfiguring double chin.

Box of 50 Sachets De Beauté	**$6.25**
Jar of Creme De Beauté	**3.50**
Flacon of Lotion Supra	**3.50**

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Maison

JAQUELINE

Ethel Barrymore adds her praise

To Jacqueline — with all good wishes · Ethel Barrymore Colt

OUR extensive clientele is the most exclusive in America, and we, therefore, do not feel at liberty to publish here the names of our private customers, but among the professional patrons of this house we may mention:

Miss Maude Adams
Miss Margaret Anglin
Miss Ethel Barrymore
Mme. Sarah Bernhardt
Mrs. Patrick Campbell
Miss Sallie Fisher
Miss Helen Hale
Miss Doris Keene
Miss Christie MacDonald
Mme. Nazimova
Miss Fritzi Scheff
Miss Rose Stahl
Miss Hattie Williams
Miss Flora Zabelle

WHEN you feel that *you* want a gown of the type that satisfies women of their exacting requirements, come and consult with us.

20-22 East 46th St.
New York
Opposite the Ritz-Carlton

THE PLACE OF THE CAST IN HOUSE DECORATION

(*Continued from page 82*)

Angelo's Madonna and Child from the Bargello at Florence, a circular plaque, makes a beautiful decoration. Then there is the Madonna and Child by Rossellino from the South Kensington Museum in London and the Madonna and Child by Settignano from the Palazzo Panciatichi in Florence, both very beautiful and effective in the copies. The Conception by Pattocletti is a fine work that is not widely known. Dante, from the Tomb at Ravenna, is a striking and powerful study, highly effective over a library mantelpiece.

GREAT PANEL CASTS

Casts in the form of panels may be arranged happily to the side of a door or mantelpiece, or in narrow wall spaces. The two reliefs from the candelabra by Clodion look well placed either side of a door. They are very graceful figures about nine by thirty inches and appeal to almost every one.

The four famous Cherubs by Donatello from the Altar of Saint Anthony at Padua may be grouped in pairs on either side of a door or singly on the sides of two doors that face each other on opposite sides of a room. The music room makes an appropriate setting for these reliefs. Two of the cherubs sing from books, while one plays a tambourine and another cymbals. The Praying Angels by the same master are beautiful panels suitable for a bedroom. Here, too, the Morning and Night by Clodion might replace the more hackneyed plaques of Thorwaldsen. The Dancing Bacchantes, in the Louvre, is not too well known, and is a beautiful work for either music or dining room. The well known Choir Boys by Luca della Robbia, although a little insistent in their appearance in Carnegie and other libraries, have not as yet become tiresome. In a beautiful ballroom in New York a fine effect is gained by placing Della Robbia's Dancing Boys and Girls Playing Lutes at either end of the room, no other decoration is used. The originals of these are in the Museum of Santa Maria del Flore in Florence and nearly every well known dealer in casts has copies of them in stock.

SUITING THE CAST TO THE ROOM

Among the single figures, the Victory of Pompeii, the original of which is in the Museum at Naples, is very captivating. The Monks and Nuns from the tomb of the Duke of Burgundy at Dijon make an effective mantelpiece decoration when placed in a row. The Three Slaves of Leghorn by Tocca are wonderful studies of muscular development. They may be placed in a boy's room, as boys will be intensely interested in them from an anatomical point of view. Other good casts for the boy's room are the well known Discobolus, the Boxer by Canova and the Mercury in Repose from the National Museum of Naples. The beautiful Madonna of Nuremburg is excellent for a girl's room. Hypnos or the God of Sleep is suitable for any bedroom.

For the den or smoking room a pleasing grotesquerie is the queer little Devil from Lincoln Cathedral. It may replace one of the more banal gargoyles of Notre Dame that seems to be the inevitable accompaniment of a certain kind of men's lounging room. Billikens and other kindred atrocities may well give way to those engaging little Toltec heads that have only lately been put on the market. They have a most winning and realistic smile. The originals of these tiny objects were produced in Mexico in the eleventh century by the Toltecs and are about three-quarters life size.

ON HER DRESSING TABLE

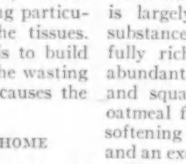
YEARS of scientific research for the purpose of making fair woman fairer has resulted in the fame of a certain Englishwoman's studios on two continents. Fascinating to woman as nothing else are the exquisite toilet requisites, the use of which forms part of her daily ritual. Some of the preparations were imported directly from the Far East.

Especially wonderful is an oil which is a wonderful muscle and tissue builder. The treatments given in the studio are as unusual as the preparations. The ordinary massage is not given, but instead a special muscle strapping particularly bracing and tonic to the tissues. The theory of the treatment is to build up from underneath, as it is the wasting of muscles and tissues which causes the skin to fall into lines.

MASSAGE TREATMENT AT HOME

For those who have not access to treatments at the studio, there comes a box containing all the lotions, creams and tonics with directions for their use; price, $35.

Another valuable aid to beautifying the skin is a clever device in the form of a hand vibrator. Only trained and skilled hands can give the muscle-strapping treatment, but this ingenious instrument, called a "frappé," meaning to strike, is an excellent substitute for those who treat themselves. The instrument has two adjustable attachments, one for massaging with a cream, the other for the non-greasy tonics and lotions. Price, $5.



The woman who enjoys the benefits of the treatments in New York need not forego them when she is abroad. Studios under the same management are established in Paris and London.

FOR THE BATH

Those who have struggled to obtain sufficient lather from bath soaps and found many varieties unsatisfactory will be glad to know of two new cakes. The first and more unusual goes by the well chosen name of oatmeal soap, for it is largely composed of this softening substance with the addition of a delightfully rich ingredient which makes an abundant lather. It is pale brown, large and square, and plentifully filled with oatmeal flakes. This is one of the best softening preparations for the bath water, and an excellent preservative for the skin.

The other bath soap has no special feature to lift it into prominence such as that just described, but it comes from one of our best known makers, and gives an especially rich, creamy lather. The price is ridiculously small—only 5 cents for a large, oval cake.

A fine English nail brush which will last indefinitely can be bought at a certain manicure establishment for $1.50. The bristles are the very best and the back is of solid wood. A larger size sells for $2, and both these brushes have the wooden handles which makes them extremely easy to use.

"Drug Store Candy" used to be a term of mild derision, but business methods have changed greatly.

No business has changed more than the modern drug store.

Long accustomed to give service in many ways in his community, accustomed to handling merchandise with care and accuracy, the druggist became the local merchant best qualified for the continent-wide distribution of Whitman's chocolates and confections.

Of course, if a druggist is content to send to his wholesale house occasionally for a few boxes of candy of uncertain age, these are naturally objects of distrust to his customers.

But he cannot get Whitman's chocolates and confections anywhere but from headquarters. They are never sold except to our *authorized sales agent.* They are sent *direct* to each agent.

Every agent has a following of Whitman customers who buy steadily week by week, so that he keeps his stock always fresh. Should a package not sell promptly he sends it back to the factory. The first rule in selling Whitman's is *never* to sell a *doubtful* package.

There is an authorized sales agent in each community—in each neighborhood in larger places. It is usually the best, brightest, most accomodating drug store, and it *shows this sign*—

Ask this agent in your neighborhood to show you our new Sampler Package. It contains ten selections of sweets from ten famous Whitman packages. Price $1.00 (except in far west).

Buy from your local agent. Where we have no agency we will send the SAMPLER, postpaid, on receipt of $1.25. Write for a copy of our "List of Good Things," describing and pricing seventy sorts of sweets in sealed packages.

STEPHEN F. WHITMAN & SON, Inc.
Philadelphia, U. S. A.

Makers of Whitman's Instantaneous Chocolate and Marshmallow Whip.

Pozzoni's Complexion POWDER

The Greatest Beautifier of Them All

A luxurious, everyday toilet necessity of the choicest materials, its purity, extreme fineness and velvety softness make **Pozzoni's** especially desirable and refreshing to the most sensitive skin—beautifying without a "powdered" appearance. Only complexion powder that really clings—**the only one put up in a wooden box, retaining all its delicate perfume until used.** *Five colors: flesh, special pink, cream, white, brunette.*

50c—Everywhere—50c

GREAT BEAR Spring Water

Its Purity has made it famous

W. & J. SLOANE

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THE prevailing tendency towards restraint and simplicity in Interior Decoration has led to a very general inclination towards plain solid colorings in carpets.

Of these we have a most noteworthy selection on hand in both Foreign and Domestic weaves.

They include English Velvet, Baroda, Saxine, Angora, and Saxonia, French Wilton and Domestic Axminster, Wilton, Wilton Velvet and Ingrain. Widths range from 27 inches to 5 yards.

Samples and prices upon request.

Free delivery within 100 miles.

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Originator of the New Diamond Heel Effect—the furoré in Washington and New York

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SHORT VAMP
COLONIAL
All materials—all color effects

CUBAN OR LOUIS HEEL

No. 1491 To order, Colonial Pump, in all colors, Suede, Kid, Satin or Velvet **$7.00 up**
Gold or Silver, Kid or Cloth, Louis XV or Cuban heels **$10.00**
Rhinestones or Filigree heels extra **$5.00 up**

STRICTLY BENCH MADE IN OUR OWN CUSTOM SHOP.

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Mrs MASON'S Old English HAIR TONIC

This is the hair tonic used by Mrs. K. Mason, the noted English hair specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba, Lady Lillian Churchill, Baroness Ramsey, Mrs. Levi P. Morton, and many other titled and society women of New York, London and Paris, who all testify to its superiority. Stops falling hair, removes dandruff, promotes hair health, growth and beauty.

Mrs. Mason's Old English Shampoo Cream

Is another of Mrs. Mason's famous specialties. An ideal hair and scalp cleanser, made from antiseptic and tonic herbs, unlike ordinary head washes. Makes the hair healthy, soft, fluffy, and allays irritation. **25c. a tube. Trial tube free.** THE PAXTON TOILET CO., BOSTON, MASS.

A Perfume of Wonderful Fascination, Distinguishing Fragrance and Permanency

AMAMI

"Love Me."

Extract in cut crystal bottles $5.00 and $2.50. The latest creation of the celebrated Perfumers,

Prichard & Constance
of London and Paris.

TONIC BATH CRYSTALS
Amami, Verbena, &c.

as supplied to their Majesties the Queens of England and of Belgium. Counteract the effects of hard water, invigorate the entire system, forming an inexpensive luxury, which is a delight in itself. $2.50 and $1.00. **Look for the name Prichard & Constance on every bottle.**

At all high class toilet counters. Bijou samples on receipt of 10 cents.

ARTHUR J. MORISON, *Importer*
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Lillian Russell Recommends Turkish Baths at Home to Preserve Health and Beauty

MISS Lillian Russell is acknowleged one of the most beautiful women in the world. She retains her radiant health by her knowledge of how to care for and promote physical well-being and the outward evidence of it in **good looks.** And now "The Turkish Bath at Home" is Miss Russell's latest recommendation to all those who read her daily talks in the public press. Did you read Miss Russell's recent article on this subject? She tells why we need the Turkish Bath in addition to the regular water bath. And Miss Russell tells how simple and easy it is to take the Turkish Bath right in your own home.

Just a few years more and no home will be considered completely furnished without its Turkish Bath Cabinet. By many, it is now considered as necessary to health and bodily comfort as the regular bath tub. And besides being so easy and convenient, as well as beneficial,

A Turkish Bath at Home Costs Only 2c With this Robinson Bath Cabinet

The Robinson Turkish Bath Cabinet is wonderfully simple, a bath in it costs only 2 cents, and takes only 15 minutes. Have it in **your own home** and use it every time you feel like it. It will keep you bright and care-free. The great physical luxury it affords will be a constant delight to you. It produces and preserves the clear, clean skin—is a great help to a rosy, velvety complexion—and promotes the good spirits and great physical exuberance that put a sharper edge on the enjoyment of living.

That "tired feeling," exhaustion, lack of energy, often means nothing more than that the pores of your skin need to be opened up and cleared so they can do their natural work. Exhausted men and women have been remarkably strengthened, right at home, in a few minutes' time, by the use of **ROBINSON'S THERMAL BATH CABINET** When not in use, the Cabinet folds up and takes but a little space in the bath room. May easily be kept entirely out of sight.

Abandon drugs and use this simple, pleasant means to infuse your whole system with new life. If you do not get time for physical exercise, walking, etc., if kept indoors all day; if you do not perspire freely enough; if inclined to obesity—you will be delighted with the results of using this wonderful Bath Cabinet, right at home, at a cost of 2 cents a bath.

SEND FOR THIS FREE BOOK—Illustrated—Written by men who have made a lifetime study of bathing in its relation to Health and Beauty—100 pages of vital facts, real knowledge of scientific bathing for all people who want to live right and who are willing to make a simple effort to do so. It's most truly, "The Philosophy of Health and Beauty." Just write a postal or **mail the coupon** today.

ROBINSON'S Electric Light Bath Lined With Mirrors

Health, Vigor, Life Thru Light

Gives you all the benefits of the Turkish Bath with the tonic effects of electric light rays in addition. Makes a new being of you. A beautiful, hardwood finish, elegantly made Bath Cabinet. In keeping with the furnishings of the finest bath room. **A Free Book** of complete description will be sent on request. Mail the coupon

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Please send me a Free Copy of your Book describing the .....Robinson Turkish Bath Cabinet .... Robinson Electric Light Bath. (Check the kind of Cabinet you are interested in—ask for both books if desired).

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"Quaint Cape Cod" Send for This Book

Before you decide where to go this summer, read "Quaint Cape Cod."

It describes a Summer Land that is absolutely different from any other place.

You'll see phases of life and character far more interesting than anything in a novel.

You'll enjoy the

Yachting, Bathing, Fishing,

golf and automobiling. The social life will appeal to you.

Write to-day for "Quaint Cape Cod."

It's Free.

Address Advertising Bureau, Room 719, South Station, Boston, New York, New Haven & Hartford Railroad Co.

"Sun and Shadow," one of Frank W. Benson's characteristic canvases, is full of spontaneous and happy color

ART NOTES

NOTHING more interesting has been shown in New York this season than the etchings, recently exhibited at the Keppel galleries, of Anders Zorn, the Swedish painter and etcher. Zorn's etchings are well called epigrammatic. They are the absolutely individual expressions of a master. His nudes, such as "The Bather" and "Edo," which display a delicacy of line treatment that produces a dazzling play of sunlight on the human form, are masterly, but his portraits unquestionably mark his highest achievement. These are not the result of carefully posed and planned studies, but of inspiration, unusually keen knowledge of character, and acute observation, daringly and rapidly interpreted. Only the man whose mind is master of his hand can tell so eloquently the story of a lifetime with so simple and direct a treatment. No biographic character sketch could give one a more adequate impression of a personality than the portrait of Ernest Renan or that of himself and his wife. The same is true of his portrait etching of Queen Sophia of Sweden, Madame Simone and others. Essentially, Zorn is a painter; he calls etching his diversion, and it may be because of this that they are of so high a quality.

AMERICAN PORTRAITISTS

The first exhibition of the National Association of Portrait Painters has elicited much interest. George Luks's strikingly original portrait of Russell and Jack Burke "Hallowe'en 1911," struck the most brilliant color note of any work in the collection. This as well as his portrait of Mrs. H. E. F. were characterized by his pearly flesh tints and remarkable handling of draperies. Another painting of great importance was the portrait of Edouard Steichen by Wm. M. Chase. The interest of the other portrait shown by Mr. Chase, a full-length study of little Alice Dieudonnee, was diffused because of an over-elaboration of background and accessories, exquisitely painted though they were. There was a striking portrait of Mortimer Delano, Esq., by Earl Stetson Crawford, a delicate and spiritual portrait of a young woman painted in his most subtle manner by John W. Alexander, and De Witt Clinton's charming painting of a mother and child playing the quaint game of backgammon. Most of the other paintings have been shown before—Howard Gardiner Cushing's portrait of his wife, William Cotton's Little Princess de B., Celia Beaux's laurel-crowned young girl, Ben Ali Haggin's well known portrait of Miss Marjorie Curtis, Victor Hecht's brilliant portrait of Otis Skinner as Colonel Brideau, and many others.

MISCELLANEOUS EXHIBITIONS

As always the paintings and drawings by the "Ten American Painters" at the Montross Galleries comprised an interesting and representative collection. Particularly noteworthy was Frank W. Benson's "Sun and Shadow," shown above, as well as his drawings of geese and ducks handled in a truly Japanese manner.

At the Knoedler Galleries the exhibition of a number of interesting portraits by Arthur L. Halmi and miniatures by Harriet A. Clark attracted considerable attention. The Charles Hoffbauer studies of New York are brilliant but sensational.

Of the one-man exhibitions of the past few weeks, the paintings by Leon Dabo at the Folsom Galleries were the most inspiring. Mr. Dabo has studied and painted the Hudson in many of its varied moods—in all but its sunny moments. Sparkling sunlight seems to hold no charms for Mr. Dabo; his is the dreamy poet's love of early morning or dusky twilight full of elusive lights and shadows. His "Winter, Hudson River," a characteristic canvas though more brilliant in color than his wont, was purchased by the Boston Museum of Fine Arts.

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Near Fifth Ave. Tel. 1742 Murray Hill

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Advanced Display
Offerings
Corsets Gowns
Lingerie

Imported and Original

THE MOOD ELASTIC RIDING CORSET

Critical women recognize that to be "Corseted and Gowned by MOOD" is an assurance of a distinctive and correct toilette. MOOD creations are the exemplification of style, elegance and grace.

MOOD BUST AND HIP REDUCERS AND BUST SUPPORTERS eliminate form defects and create a figure beyond criticism.

WRITE FOR CORSET BOOKLET.

Burby

534 Fifth Avenue New York

A cordial invitation is extended you to view the display of
Imported Millinery
Sunshades and French novelties

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

Gaede 1732 Chestnut St. Philadelphia

Young Girls' and Sportswomen's Corsets

THESE new athletic corsets were originally designed for Sportswomen. They give the utmost freedom in exercising. The bust line is low, as is essential for correct and comfortable breathing. From the surf in the morning to the saddle in the afternoon and the ballroom in the evening, these corsets are indispensable to the woman who exercises. Prices $2.50 to $10.50, according to materials.

We are also the sole Philadelphia Agency for the celebrated Wade Corsets.

When buying a ready=made garment there is one positively sure way to obtain the lining that will give you the longest service, and whose quality and goodness are dependable.

Simply ask the question, "Is this a Goetz* Lining?" or look for the name on the selvage, and accept no other.

Every yard of these linings has a white line in the selvage which is your proof that the fabric is yarn=dyed. This means the yarn is dyed before weaving, which gives great strength and wonderful brilliancy to the material. Such a line cannot exist in piece=dyed goods, which are apt to be very inferior.

So when next you buy a ready=made garment remember the name Goetz and look for the white line.

Guaranteed for two seasons —but outwear the guarantee.

* Pronounced "Gets."

Olive Fremstad

cannot think of doing without

CrémeNerol

MME. FREMSTAD'S LETTER:

CRÈME NEROL is the best cream I have ever used and I cannot think of doing without it for stage and private use.

CRÈME NEROL *softens, whitens, refines* and *beautifies* the most sallow, rough or impaired complexion, and as a cleanser of those minute safety valves of the skin (the pores) it is unequalled. It most positively will not promote a growth of hair.

Not a drop of preservative enters into the making of this wonderfully efficacious cream, as CRÈME NEROL is NOT made to sell in drug and department stores. Each and every order is filled with delightful, *freshly* made cream and mailed *direct* to the user.

AMONG THOSE WHO USE AND RECOGNIZE CRÈME NEROL AT ITS TRUE VALUE ARE:

Margaret Anglin
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Maxine Elliott
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Frances Starr
Laura Nelson Hall
Constance Collier
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Geraldine Farrar
Olive Fremstad
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Mailed to any address on receipt of price, $1.00 per jar

My new booklet, describing other Nerol toilet preparations, will be mailed upon request.

FORREST D. PULLEN
FACE SPECIALIST
318 Lewis Ave., Brooklyn, N. Y.

MUSIC NOTES

Photograph by Alice Boughton

The Fuller sisters, three attractive English girls, gave interesting programmes of English folk songs and dances

THE current musical season is practically at an end, for only a few concerts are scheduled for New York during the next month. From the middle of last October to the present time more than three hundred musical undertakings of strictly concert character have come before New Yorkers.

Of primary importance were the many symphony concerts—some one hundred and ten—given independently by the visiting Boston, London, the Theodore Thomas and the Minneapolis Symphony orchestras, and the home organizations, which include the New York, the Philharmonic, the Russian, the Volpe and the People's Symphony organizations.

The Western orchestras, of which the Chicago is easily the better of the two, attracted much favorable consideration. Conductor Frederick Stock has shown his abilities as musical leader of the Theodore Thomas orchestra, and Emil Oberhoffer is an able musician whose labors for Minneapolis folk have borne good fruit.

One of the big undertakings of the year was the American début of Josef Stransky, former head of the Blutthner Orchestra (Berlin), who succeeded to the post of the late Gustav Mahler. Mr. Stransky, in serving for a season as conductor of the Philharmonic, has failed to impress as a director of highest abilities. As a consequence the playing of this oldest symphony orchestra in America has fallen somewhat from its former standard.

Abundant choral music has been provided by the New York Oratorio Society, under Frank Damrosch's direction; the MacDowell Chorus, with Kurt Schindler as conductor, and the Mendelssohn Choir of Toronto, led by A. S. Vogt, by far the ablest director of choruses this country has had.

Among the chamber music programmes given in New York were a number of superior caliber—those by the Kneisel, the Flonzaley, the Olive Mead and the Marum String Quartets. Concerts by Kathleen Parlow, violinist, and Ernest Consolo, pianist; Carolyn Beebe and Edouard Dethier; Isabel Hauser and Alexander Saslavsky, and the Gisela Weber Trio were welcomed by fair sized audiences.

The soloists who made their first American appearances during the season now closed were Efrem Zimbalist, a young Russian violinist who caused a sensation with his beautiful tone, perfect technique and finished art; Wilhelm Bachaus, an English-German pianist of superlative technical facility, and Miss Elena Gerhardt, a German lieder soprano.

Three other artists, never before heard in New York, who made successes, were Miss Maggie Teyte, who gave a song recital in Carnegie Hall; Miss Lucille Stevenson, a Chicago soprano soloist with the Minneapolis Symphony Orchestra, and Adriano Ariani, an Italian pianist of fair equipment. The return of Vladimir de Pachmann, the eccentric pianist, the appearances of Harold Bauer and Josef Lhevinne, pianists, attracted much attention. Jan Kubelik, the Bohemian violinist, also came back for an American "farewell" tour, and a young native pianist, Arthur Shattuck, saw fit to visit his own land after an absence of several years in Europe.

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S O C I E T Y

Died

NEW YORK

Conover.—On April 3rd at his home in Princeton, Richard Stevens Conover, aged 79 years, son of the late Commodore Thomas Anderson and Juliana Stevens Conover.

Drummond.—On March 25th, in Paris, Elizabeth Marshall Lamson, widow of Sir Victor Wellington Drummond, and daughter of the late Charles and Elizabeth Marshall Lamson.

ATLANTA

Batchelor.—On March 3rd, Nelle Earnest, wife of Mr. Van Astor Batchelor and daughter of Dr. and Mrs. John Guilford Earnest.

BALTIMORE

Thomas.—On March 25th, at Biarritz, France, Bessie Chadwick, wife of Mr. Douglas Hamilton Thomas, Jr., and daughter of the late Dr. James Read Chadwick, of Boston.

PHILADELPHIA

Musser.—Suddenly on April 3rd, Dr. John H. Musser, aged 55 years.

WASHINGTON

Wynne.—On March 24th, Captain R. F. Wynne, son of ex-Postmaster Robert J. Wynne.

Engaged

NEW YORK

Beers-Lestrade.—Miss Eleanor N. Beers, daughter of Mr. and Mrs. Lucius H. Beers, to Mr. Louis George Lestrade.

Floyd-Jones-Jewett. — Miss Julia De Lancy Floyd-Jones, daughter of Mrs. Frank Wright, of St. Louis and New York, to Mr. Nelson Holland Jewett, son of Dr. and Mrs. Carlton Rogers Jewett, of Buffalo.

Goodhue-Konta.—Miss Phyllis Goodhue, daughter of Mr. and Mrs. Charles E. Goodhue, to Mr. Geoffrey Konta, son of Mr. and Mrs. Alexander Konta.

Ide-Leslie.—Miss Marjorie Ide, daughter of Mr. Henry C. Ide, to Mr. Shane Leslie, eldest son of Colonel and Mrs. John Leslie, and grandson of Sir John and Lady Leslie, of Castle Leslie, Glaslough, Ireland.

Lloyd-Wardwell.—Miss Elizabeth Armstrong Lloyd, daughter of Dr. and Mrs. Samuel Lloyd, to Mr. Edward Howland Wardwell.

Lufkin-Hunsiker.—Miss Florence Lufkin, daughter of Mr. and Mrs. Elgood C. Lufkin, of Rye, N. Y., to Mr. Harold Whiting Hunsiker, son of Colonel Millard Hunsiker, of Paris, France.

Millen-Carpenter.—Miss Dorothy Millen, daughter of Mrs. Loring Reynolds Millen, to Mr. George W. Carpenter.

Myers-Hoyt. — Miss Jeanette Myers, daughter of Mr. and Mrs. Charles F. Myers, to Mr. Colgate Hoyt, Jr.

Nelson-Aplington.—Miss Florence Baxter Nelson, daughter of Colonel and Mrs. Nelson, of Derby Line, Vt., to Lieutenant Horace Thurber Aplington, Tenth United States Cavalry, son of Mr. Henry Aplington.

Stevens-Spafford.—Miss Lucille Stevens, daughter of Mrs. John Rhinelander Stevens, to Lieutenant Edward E. Spafford, U. S. N.

Vanderbilt-Manning.—Miss E. Louise Vanderbilt, daughter of Mr. and Mrs. Oliver de Gray Vanderbilt, to Mr. Henry Swan Manning.

BALTIMORE

Dunn-Kimberly. — Miss Stella Lucie Dunn, daughter of Colonel and Mrs. Beverly Wyly Dunn, to Lieutenant Allen Kimberly, of the Coast Artillery Corps.

Hoffmeister-Black. — Miss Constance Helen Hoffmeister, daughter of Mr. and Mrs. C. R. Hoffmeister, of Hyde Park, to Mr. Harry C. Black.

Miller-Wickham.—Miss Credilla Miller, daughter of Mr. and Mrs. Lawrence V. Miller, to Ensign Williams Carter Wickham, U. S. N.

BOSTON

Arnold-de Windt.—Miss Alice Green Arnold, daughter of Mr. and Mrs. John H. Arnold, of Cambridge, Mass., to Mr. Heyliger A. de Windt, of Winnetka, Ill.

CHICAGO

Fitzgerald-Baum.—Miss Gertrude Fitzgerald, daughter of Mr. and Mrs. Richard Fitzgerald, to Mr. J. E. Baum, Jr., of Omaha, Neb.

CINCINNATI

Anderson-de Fritsch.—Miss Harriet Anderson, daughter of Mrs. Charles Anderson and niece of President and Mrs. Taft, to Mr. Hugo de Fritsch, of New York City.

NEW ORLEANS

French-Eustis.—Miss Carlotta Surget French, daughter of Mr. and Mrs. J. Clements French, of Natchez, Miss., to Mr. Lawrence Eustis, son of Mrs. Cartwright Eustis, of New Orleans, La.

PHILADELPHIA

Hutchinson-Morgan.—Miss Cintra Hutchinson, daughter of Mr. Sidney Emlen Hutchinson by his first marriage, and Mr. Hallowell Vaughn Morgan, son of Mr. and Mrs. Charles E. Morgan of Germantown.

Moxham-Lobdell.—Miss Eva Moxham, daughter of Mr. and Mrs. Arthur J. Moxham, of Wilmington, Del., to Mr. George Lobdell.

Park-Graham.—On April 27th, Mr. Richard G. Park, Jr., and Miss Ellen Nixon Graham, daughter of Mrs. Peter M. Graham.

SAN FRANCISCO

Brigham-Rector.—Miss Gladys Brigham, daughter of Mr. and Mrs. Frank F. Brigham, of Oakland, Cal., to Mr. Horace Burns Rector, of San Francisco.

Weddings

NEW YORK

Clews-Lynch.—On April 24th, at All Saints' Memorial Church, Lakewood, N. J., Mr. George Douglas Clews, of Orange, N. J., and Miss Dolly Lynch daughter of Mr. and Mrs. Jaspar Lynch, of Lakewood, N. J.

Cunningham-Van Zile.—On April 29th, in Trinity Chapel, the Rev. Gerald A. Cunningham, senior curate of St. George's Church, and Miss Mary Van Zile, eldest daughter of Mr. and Mrs. Edward S. Van Zile.

Gallatin-Quennell.—On April 24th, at the Church of the Ascension, Mr. Albert H. Gallatin and Miss Beatrice Arundel Octavia Quennell, daughter of Mrs. Robert G. Quennell.

Macy-Hayden.—On April 18th, at the home of the bride, Mr. Alfred Macy, son of Mrs. William H. Macy II, and Miss Dorothy Hayden, daughter of Dr. and Mrs. James Raynor Hayden.

Perot-Oakley.—On April 30th, at All Angels' Church, Mr. Edward S. Perot and Miss Katherine Oakley, daughter of Mrs. Ralph Oakley.

Pyle-Merle-Smith.—On April 29th, at the home of the bride, Mr. James McAlpin Pyle and Miss Anita Merle-Smith.

Roper-Worthington.—On April 30th, at St. Barnabas' Church, Irvington, N. Y., Mr. Langdon Heywood Roper and Miss Valerie Worthington, daughter of Mrs. Henry F. Worthington.

Whitman-Sturgis.—On April 23rd, Mr. Armitage Whitman and Miss Mary Lyman Sturgis, daughter of Mrs. Robert Sturgis.

ATLANTA

Dana-Ladson.—On April 10th, at the home of the bride, Mr. Charles A. Dana, of New York, and Miss Agnes Ladson, daughter of Mr. Calhoun T. Ladson.

Erwin-McWhorter.—On April 24th, at the home of the bride's parents, Mr. Andrew Cobb Erwin, and Miss Camila McWhorter, daughter of Judge and Mrs. McWhorter.

Raguet-Gautier.—On April 24th, at St. Mark's Church, Brunswick, Ga., Ensign Cook Raguet, U.S.N., and Miss Helen Gautier, daughter of Mr. and Mrs. Thomas Brown Gautier, of Ga.

Schmidtmann-Fortson.—On April 10th, Mr. Waldemar Schmidtmann, of Grubhoff Castle, Sofer, Austria, and Miss Mary Richardson Fortson, daughter of Mr. and Mrs. Thomas Edward Fortson, of Washington, Ga.

BALTIMORE

Bell-Ridgely.—On April 25th, in Christ Church, Mr. Henry Lawrence Bell, son of Mr. and Mrs. Richard A. Bell, of Bayside, L. I., and Miss Lisa Ridgely, daughter of Mr. and Mrs. Otto E. Ridgely, of Hampton, Md.

Smith-White.—On April 27th, at Grace Episcopal Church, Mr. A. Crawford Smith, and Miss Mary Ridgely White, daughter of Mr. and Mrs. A. Robinson White.

BOSTON

Ahl-Heaton.—On April 8th, Mr. Leonard Ahl, and Mrs. Robert Carter Heaton, daughter of the late Dr. Hall Curtis.

Cooper-Sturgis.—On April 24th, in Emmanuel Church, Mr. Dexter Cooper, of Keokuk, Iowa, and Miss Gertrude Sturgis, daughter of Mrs. Russell Sturgis.

CHICAGO

Francis-Waters.—On April 16th, in Grace Episcopal Church, Mr. Thomas Francis, son of the former Governor and Mrs. D. R. Francis, of Missouri, and Miss Leila Waters, daughter of the Rev. Dr. and Mrs. Waters.

Onderdonk-Gardner.—On April 8th, at the home of the bride, Mr. James Lawrence Onderdonk, and Miss Anna Olive Gardner, daughter of Mr. William A. Gardner.

Perry-Brewster.—On April 20th, at the home of the bride, Mr. Newton Perry, son of Mrs. I. N. Perry, and Miss Pauline Brewster, daughter of Mrs. E. L. Brewster.

LOS ANGELES

Larisch-Fitzpatrick.—On April 29th, in the palace of Prince Henry of Pless, Pless, Germany, Count Hans Larisch, of Austria, and Miss Olivia Fitzpatrick, daughter of Mr. and Mrs. Olive Fitzpatrick, of Southern California.

PHILADELPHIA

Francine-Ehret.—On April 27th, at the country home of the bride, Pine Top, Edgewater Park, Dr. Albert P. Francine, and Miss Emilie D. Ehret, daughter of Mr. and Mrs. Harry Ehret.

Geyelin-Flagg.—On April 23rd, at St. James Church, Mr. Anthony Laussat Geyelin, son of Mr. and Mrs. Henry Laussat Geyelin, and Miss Marie W. Flagg, daughter of Mr. and Mrs. Stanley Griswold Flagg, Jr.

PITTSBURG

Childs-Marshall.—On April 20th, Mr. Joseph Dubarry Childs, son of Mr. and Mrs. Asa P. Childs, Jr., and Miss Sara Marshall, daughter of Mr. and Mrs. Thomas M. Marshall.

Schultz-King.—On April 27th, in Calvary Protestant Episcopal Church, Mr. Albert Bigelow Schultz, and Miss Winifred King, daughter of Mr. and Mrs. Henry H. King.

PROVIDENCE

Chapin-Brown.—On April 10th, at the home of the bride, Mr. Howard Millar Chapin, son of Dr. and Mrs. Charles V. Chapin, and Miss Hope Caroline Brown, daughter of former Governor D. Russell Brown.

ST. LOUIS

Hunt-LaMotte.—On April 27th, in the New Cathedral, Mr. Theodore Hunt, and Miss Harriet LaMotte.

Thomas-Wade.—On April 10th, Mr. Charles Sewell Thomas, and Miss Marie Louise Wade, daughter of Mr. and Mrs. Festus J. Wade.

ST. PAUL

Hoke-Peabody.—On April 27th, at the home of the bride's parents, Mr. George Hoke and Miss Caroline Grahfs Peabody, daughter of Mr. and Mrs. Alexander M. Peabody.

SAN FRANCISCO

Green-Foster.—On April 20th, at St. John's Episcopal Church, in Ross, Mr. Eldridge Green, and Miss Marie Louise Foster, daughter of Mr. and Mrs. Charles J. Foster.

Moore-Martin.—On April 10th, Mr. Du val Moore, and Miss Frances Martin, daughter of Mr. and Mrs. John Martin.

(Continued on page 92)

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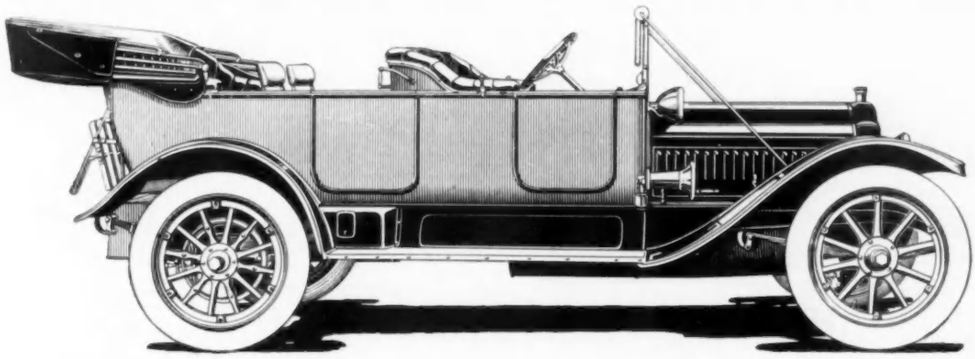

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S O C I E T Y

(*Continued from page 90*)

WASHINGTON

Kemp-Fletcher.—On April 24th, at All Soul's Church, Dr. Thomas Kemp, and Miss Louise Chapin Fletcher, daughter of Senator and Mrs. Duncan V. Fletcher.

Rutherford-Alvord.—On April 25th, at Fort Totten, N. Y., Mr. Reginald Rutherford, and Miss Katherine Alvord, daughter of Lieutenant Colonel Benjamin A. Alvord, U.S.A.

Weddings to Come

NEW YORK

Francis-Durston.—On May 23rd, at the home of the bride, in Washington Park, Troy, N. Y., Miss Harriet Francis, daughter of Mrs. Charles Francis, to Mr. Marshall Hurst Durston, of Syracuse, N. Y.

Hitchings-Hamilton.—On May 4th, at the home of the bride, Miss Christine Hitchings, daughter of Mr. and Mrs. Hector M. Hitchings, to Mr. Sinclair Hamilton.

Morgan-Goadby.—On May 4th, at Newport, Miss Joanna Morgan, daughter of the late William Rogers Morgan, to Mr. Arthur Goadby, of New York.

BALTIMORE

Bond-Bergland.—On May 4th, in Emanuel Church, Miss Eloise Bond, daughter of Mr. and Mrs. Hugh Lennox Bond, Jr., to Mr. William Scott Bergland.

BOSTON

Richardson-Roosevelt.—On June 17th, in King's Chapel, Miss Margaret Richardson, daughter of Dr. and Mrs. Maurice H. Richardson, to Mr. G. Hall Roosevelt.

Sturgis-Harding.—On June 1st, in St. Stephen's Church, Miss Dorothy Sturgis, daughter of Mrs. R. Clipson Sturgis, and Mr. Lester Harding, of Cohasset.

CHICAGO

Butler-Peck.—On June 15th, in Christ Episcopal Church, Winnetka, Miss Marion Butler, daughter of Mrs. Herman B. Butler, to Mr. Claude Jewell Peck, son of Mr. and Mrs. Edward S. Peck, of Washington, D. C.

Chatfield-Taylor-Whitman.—On June 29th, at the country home of the bride's parents, Miss Adelaide Chatfield-Taylor, daughter of Mr. and Mrs. Hobart Chatfield-Taylor, to Mr. Hendricks Whitman, of Brookline, Mass.

Herrick-Forgan.—On May 11th, in St. James Episcopal Church, Miss Margaret Herrick, daughter of Mr. and Mrs. John Jacob Herrick, to Mr. Donald Murray Forgan.

Leslie-Keith.—On June 8th, in St. James Episcopal Church, Miss Dorothy Leslie, daughter of Mr. George Leslie, to Mr. Stanley Keith, son of Mrs. Elbridge G. Keith.

Viles-Hathaway.—On May 18th, Miss Helen Viles, daughter of Mr. and Mrs. James Viles, of Lake Forest, to Mr. Stewart Southworth Hathaway, of East Orange.

Warren-Mason.—On June 29th, Miss Janet Stebbins Warren, daughter of Mr. James A. Warren, of Winnetka, and Mr. Roswell B. Mason.

PHILADELPHIA

Widener-Dixon.—On June 19th, Miss Eleanor Widener, daughter of Mr. and Mrs. George D. Widener, to Mr. Fitz Eugene Dixon.

PITTSBURG

Cochran-Van Kleeck.—On May 11th, Miss Caroline Hampton Cochran, only daughter of Mrs. Mansfield Bowman Cochran, to Mr. Nelson Roe Van Kleeck, of New York.

WASHINGTON

Johnson-Wheeler.—On May 8th, at Cherrydale, Va., the country home of the bride's parents, Miss Margaret Johnson, daughter of Dr. and Mrs. Joseph Tabor Johnson, to Mr. Earl Wheeler.

Receptions, Dinners and Dances

Alexander, Mr. and Mrs. Charles B.—On April 9th, a dinner for Ambassador and Mrs. Myron T. Herrick.

Beta Theta Pi of Yale.—On April 9th, a dance at Sherry's.

Davies, Mr. Julien T.—On April 9th, at the Metropolitan Club, a dinner for Mr. and Mrs. Bradley Martin.

Davis, Mrs. Howland, and Livingston, Mrs. Robert L.—On April 18th, a dance at the Colony Club.

Drexel, Mrs. John R.—On April 9th, a dinner dance at her town house, for Miss Alice Drexel.

Friday Juniors.—On April 12th, a dance at Sherry's.

Gerry, Mr. and Mrs. Elbridge T.—On April 10th, a dinner.

Ingalls, Mrs. F. Abbott.—On April 8th, a luncheon at Delmonico's.

McFadden, Mr. Phillip G.—On April 11th, farewell bachelor dinner, at the Annex of the Metropolitan Club.

Macy, Mr. Alfred.—On April 12th, at Delmonico's, his bachelor dinner.

Martin, Mr. Frederick Townsend.—On April 10th, a luncheon at Sherry's, for Ambassador and Mrs. Myron T. Herrick.

Poor, Mrs. Henry W.—On April 9th, a small dance at her home, 9 West Ninth Street, for Miss Pamela Poor.

Porter, General Horace.—On April 8th, a dinner for Ambassador and Mrs. Myron T. Herrick.

Princeton's Musical Show.—On April 20th, at the Hotel Astor, the production of "Main St.," by the Triangle Club, of Princeton.

Roosevelt, Mrs. Hilborne L.—On April 12th, a dinner.

Entertainments Given for Charity

Annual Show of the Gramercy Guild.—On April 10th and 11th, at the Plaza, the "Performance of the Dancing Parson," the proceeds for charity.

The Harvard University Quartet.—On April 15th, at the Plaza, for the benefit of the building fund of the Episcopal Chapel, on Ward's Island, under the auspices of the city Mission Society. Patronesses include: Mrs. Joseph H. Choate, Mrs. William R. Draper, Mrs. J. Pierpont Morgan, Mrs. Franklin D. Roosevelt and Mrs. William Douglas Sloane.

New York Diet Kitchen Association.—On April 15th, at the Plaza, fourth annual ball of Auxiliary One, of the New York Diet Kitchen Association.

Children's Performance of Disraeli.—On April 25th, at Wallack's Theatre, for the benefit of St. Mary's Free Hospital. Committee: Mrs. James Speyer, Mrs. Richard Irvin, Mrs. Frank K. Sturgis, Mrs. Forsyth Wickes, Mrs. J. Hopkins Smith, Mrs. Ormond G. Smith.

Calendar of Sports

AUTOMOBILING.

May 4.—Road Race, Santa Monica, Cal.
May 14-17.—Commercial Vehicle Reliability Run, Chicago.
May 30.—Track Races, Salem, N. H.
May 30.—Five Hundred Mile Speedway Race, Indianapolis, Ind
June 20.—Algonquin Hill Climb, Chicago.

BENCH SHOWS

May 4.—Russian Wolfhound Club of America, New York City.
May 4.—Dachshunde Club of America, New York City.
May 15-18.—Altoona Kennel Club, Altoona, Pa.
May 18.—Nassau County Kennel Club.
May 30.—Long Island Kennel Club, Brighton Beach, L. I.
June 4-5.—Ladies' Kennel Association of America, Mineola, L. I.

GOLF

May 9-11.—Birmingham C. C., open Tournament.
May 9-11.—Baltimore Country Club Invitation Tournament.
May 13-18.—Turnberry, Scotland, British Ladies' Championship.
May 20-24.—Englewood G. C., Metropolitan Women's Championship.
May 22-25.—Baltusrol Golf Club, Metropolitan Amateur Championship.

HORSE SHOWS

May 1-4.—Victoria, British Columbia.
May 1-4.—Washington, D. C.
May 7-11.—Montreal, Canada.
May 14-17.—Ottawa, Canada.
May 15-16.—Keswick, Va.
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By Royal Warrant to H. M. King Alfonso XIII. of Spain

KENNETH DURWARD

THE PREMIER HOUSE FOR

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Ladies' Country and Sporting Costumes from **5 Guineas** ($25.75)

Unrivalled selection of Cheviot, Scotch and Irish Homespuns **Blanket-Cloths** also the Famous **Durward-Fleece** in charming colors and beautiful designs unobtainable elsewhere.

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Visitors to London should not fail to make their first call at **Ulster House** where they will find the largest stock of **Exclusive Materials** in the Kingdom

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THE "CONDUIT" COAT A grand Sporting and Travelling Coat, made with Raglan shoulders in cheviot, angolas, homespuns, &c.

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Parfum "Chaminade" is most happily named, its light and dainty odours, always fresh and harmonious, suggesting the melodic beauties of the "Air de Ballet"—a few bars of which, written and signed by Madame Chaminade, are in Morny Frères possession, and are used on the labels as the registered mark for this series of perfumery.

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A Beautiful figure is woman's greatest charm. The secret lies in wearing stays that fit. The distinctive corset which meets all requirements and gives that refinement of figure so much prized by every woman is the Peetz Front Lace Corset. Its improved front lacing eliminates all corset evils. Your dressmaker or tailor can fit your garments better over this corset. Ready to wear and custom made. Prices $5.50 to $35.

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36 E. 33rd St. New York.

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MILLINERY IMPORTERS

Are Now Showing Their Mid-Summer Display of Smart Hats at Unusually Attractive Prices

An Early Call Is Invited

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54 Rue des Petites-Ecuries, Paris

No. 275
Price $3.75

Handmade Crochet Collars

We carry *handmade* goods only. Our prices for these are very low as we import direct. Send for one of these collars and see what unusually good values you can secure by buying direct.

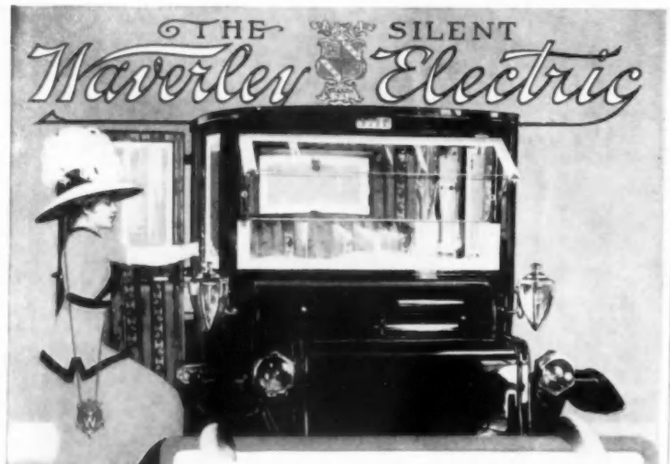
No. 275	*Price*	*$3.75*
No. 281	"	*1.50*
No. 305	"	*1.75*

Our catalog gives you a wide variety of imported designs—all *handmade*.

Write Dept. C

Yama Co.

104 Fifth Ave., New York



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The Fortunate Owner of a Silent Waverley Limousine-Five

This spacious electric, seating five grown people, with full view ahead for the driver, surpasses, in style, elegance and utility, every car on the boulevard.

The low hung body, swung between the axles on full elliptic springs, rides like a cradle and makes driving as easy as with the smallest brougham.

The Waverley Company imports the upholstery fabrics and trimmings used in Waverley Electrics, thus insuring rich and exclusive designs, while a famous decorative artist, a member of the Waverley staff, has devised especial refinements of finish.

On request he will exert his skill for individual owners.

Let us send you the Waverley Town Car Book, an artistic production that illustrates the Limousine-Five in detail, as well as the Waverley Four-Passenger Brougham, equally elegant. Shows eight other Waverley models besides, prices ranging from $3500 down to $1225.

Waverley Electric Brougham.
Price, Complete, $2600.

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Factory and Home Office:
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Berthe May's

Maternity Corset

In my booklet, "Her Corsets," I tell you why the Berthe May Maternity Corset is a real support. Why it insures ease and comfort, and preserves the figure. I give names of prominent physicians who prescribe it among their own families and patients. The booklet explains special adjustment features which make it possible to wear the corset before and after the maternity period, thus proving a real economy. Also hints and rules on hygiene for the maternity period.

This booklet, mailed in plain envelope, is free upon request. Write for No. 14.

All orders have my personal attention. Orders by mail are filled with absolute satisfaction because of my perfect, yet simple, measurement system. If immediate delivery is desired, measurements around Bust, Waist and Hips are needed, also height.

Other special corsets for golf, tennis and singing; also for nursing mothers and young girls.

Prices from $5.00 to $18.00.

BERTHE MAY : 125 W. 56th Street, New York
New address after May 1st: 10 E. 46th Street

THE SHOPS OF PARIS

This Mecca of the Trousseau Hunter Rewards Its Pilgrims with Bargains in Lingerie and Pretty Foibles

FROM one shop, well known to many Americans for its beautiful lingerie, was obtained an estimate for a trousseau which included half a dozen matched sets for 625 francs. The wedding set of elaborate embroidery with insets of real Bruges or point de Venise lace costs 225 francs alone. The middle sketch shows one of the sets for 99 francs; it is richly inset with Irish lace with the beading for the ribbon replaced by *pattes* of hand-embroidered daisies, under which the ribbon is slipped through long buttonholes, worked so close at each side of the flower as to be hardly noticeable. This flower-embroidered beading outlines the rounded neck and flowing sleeves of the nightgown, the neck and armholes of the chemise, and the ruffles of the drawers, in a most unique and attractive manner. Of the four remaining sets of the half dozen included in the 625 francs, one is in Broderie Anglaise at 70 francs; two sets without lace are hand-embroidered in a simple wreath and vine design and fine scallops for 61.50 francs, and the last is finely embroidered and has insets of real Valenciennes lace and lace edging. By omitting the elaborate wedding set, one could have either two additional sets or others with more embroidery and with insets of real lace.

The embroidered yoke continues down each sleeve, prettily latticed with ribbon

LESS EXPENSIVE LINGERIE

At a smaller shop, with an assortment less varied but exceedingly pretty and dainty, one may obtain matched sets, consisting of chemise, nightgown and drawers, or nightgown and combinations, from 22.85 francs to 100 francs a set. The set for 22.85 francs is very simply embroidered in scallops and dots, but is made of sheer batiste, with a pretty monogram worked at one side of the yoke, and is quite dainty enough to suit even the most fastidious. The set for 100 francs is elaborately inset with lace, and heavily embroidered on yoke, sleeves and on the ruffles of the drawers. There are various other sets at intermediate prices, and by picking and choosing one may arrange a very charming trousseau for about 500 francs, which will include, in addition to the half-dozen matched sets, a pretty hand-embroidered kimono matinée and several hand-embroidered lingerie skirts.

The ribbons are run in this set of hand-embroidered lingerie in an unusual way

Embroidered baskets hanging from lace ribbons is the motif of this lingerie negligée

FOR BOUDOIR WEAR

The matinée shown in the upper drawing is a product of this same house. It is made of sheer linen lawn, lined with pink India silk and trimmed with Cluny lace and pink satin ribbon. The hand-embroidered yoke continues in a narrow band down the short, pointed, three-quarter sleeves, which are edged with a full ruffle of Cluny lace. At the

(Continued on page 96)

A Fragrance of Mysterious Charm

LIKE the essence of all the sweet-smelling flowers—yet unlike any one of them.

A perfume suggesting luxurious refinement.

Fascinating by its subtle charm—unobtrusive and delicate.

Such is

ILYS

—which Hanson Jenks Company has exemplified in almost every necessary adjunct of a discriminating woman's toilette.

The Ilys Specialties—comprising perfume, toilet water, face powder, sachet, soap, cerate, talcum powder, bath powder and dental powder—are sold at all good shops. Like all the Hanson-Jenks toilet requisites of superior quality, they bear the Hanson-Jenks trade-mark.

We wish to acquaint you with the delicate sweetness of Sweet Peas Perfume—a new odor. Send us ten cents in stamps or coin for a dainty miniature package.

HANSON-JENKS COMPANY

Perfumers

149 West 36th Street NEW YORK CITY

THE exquisite and alluring fragrance of Riviera violets, which lends that inimitable charm to

LEHN&FINK'S Riveris TALCUM White & Flesh

insures an atmosphere of daintiness in the finished toilet that everywhere delights fair women. Rarely fine in texture and of utmost purity, it helps to keep the skin soft, cool and velvety, and lends added joy to cleanliness.

Now Sold in Two Sizes

The new size is wonderfully attractive and just right for handy use or to tuck into one's bag when traveling. It has the convenient sprinkler top that everybody likes.

The regular large glass jar has the removable sprinkler top.

Sold by dealers everywhere.

Send for Liberal FREE Sample

Send us your name and address and we will mail you a liberal trial package of Riveris Talcum, free. You will find it the choicest, most delightful talcum you have ever used. *It is really different.*

LEHN & FINK
147 William Street New York
Sole Licencees in America for Pebeco Tooth Paste

THE SHOPS OF PARIS

(*Continued from page 94*)

very end of the band is placed a small satin bow with a long, twisted end, which is lightly latticed upon the embroidered band. The skirt of the jacket finishes in front in a deep point outlined with Cluny insertion and edged with lace. Price, 75 francs.

The pink-lined negligée at the bottom of the page is made of the same material as the matinée, tucked by hand and prettily embroidered in a basket design with insets of Valenciennes lace in a bowknot motif. The wide embroidered sailor collar fastens in surplice fashion with a fancy rosette of satin ribbon at one side of the Empire waistline. The sleeves are attached to a lace band, which, being slipped low off the shoulder, is held in place by a lacing of pink satin ribbon. Price, 195 francs.

Shopping bag of tan suède large enough to carry small parcels

IN HONOR OF HYMEN

In engagement and wedding presents the French are apt to indulge to the full their love of elegance and luxury, and the rue de la Paix is always ready to satisfy these demands.

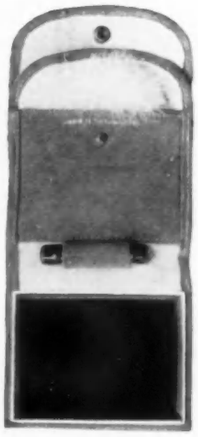
A fancy of the jewelers that would make a much appreciated gift is a brooch-bow of black velvet and rhinestones. The large bow illustrated on this page is made of velvet an inch and a half wide that is loosely tied with long ends, which are finished with dainty, lace-like edges of brilliants. The knot of velvet is covered by a slide of the stones mounted in silver. Across the under side a long bar of heavy silver is stretched, and to this the bow is lightly attached at the center and at each end in such a manner as to leave the upper loop quite free. The appearance is that of a tied bow, instead of a strong and serviceable pin. Price, 150 francs.

The rhinestone ends and buckle of the velvet bow-brooch are works of art

Pretty and practical silver veil pins with rhinestone heads

FOR THE COIFFURE

A pretty style of fillet like that in the illustration at the bottom of the page is made of inch-square links of heavy silver, set with rhinestones and so joined by invisible hinges as to make it quite flexible and easily adjusted. The band fastens by means of a sliding clasp, one link slipping into the other, and may be worn with or without an aigrette. Price of band, 80 francs.



Vanity case holding powder puff, mirror, and lip salve

In the middle of the page are shown two small silver veil pins, shaped like hair pins, with rhinestones set in the heads. Because they are practical as well as pretty they are proving tremendously popular. They cost 10 francs a set.

BAG IN SOFTEST SUÈDE

A very convenient style of shopping bag is pictured at the top of the page. It is made in a long envelope shape in two portions; the front contains a change purse, memorandum, and other small paraphernalia, and opens under the turndown envelope flap and fastens with a simple, gold clasp. The back consists of a large pocket, as long and deep as the entire bag, and quite large enough to admit of the carrying of various small packages and the pocket handkerchief. Made in heavy brown suède, lined with moire, and with short handle straps of the leather, it is smart in appearance, convenient in arrangement, and very reasonable at 40 francs.

Among other of the small novelties at this same store is the compact and useful little vanity case here shown, which, in addition to the usual mirror and powder puff, contains a small tube of lip salve. It is made of flexible gray suède and lined with moire; when closed, one half folds over the other, so that it looks quite like one of the new small change purses. Price, 5 francs.

Note.—One franc is equal to 20 cents.

Flexible band of large square links of rhinestones mounted in silver

"Maison Dolly"

Manufacturing Retailer

2441 Broadway, at 90th St.

IMPORTER, DESIGNER, MAKER

Imported Fabrics,

Real Laces

Hand Embroideries

used in our

Exclusive and Distinctive Models

Maker to wearer direct

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Write for our Handsome Souvenir Catalogue

JHC LADIES TAILOR

Comstock

286 FIFTH AVENUE NEW YORK (at Thirtieth St.)

Ladies' Spring Suits REMODELED

Do not discard last year's suit; let us study its possibilities.

We may combine the material with a contrasting fabric (a fashion now very much the vogue), or, we may make the coat cutaway or add a soft revere—and you have a suit in accordance with the latest tendency.

For nineteen years it has been our specialty to assist ladies to dress smartly at small expense; we will gladly assist you with our suggestions.

Tailored Suits at $65.00

J. H. COMSTOCK
Ladies' Tailor

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"The Crowning Attribute of Lovely Women is Cleanliness"

A woman's personal satisfaction in looking charming and dainty is doubled when she knows everything about her is exquisitely clean.

Naiad Dress Shields

are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. They are preferred by well-gowned women of refined taste.

At stores or sample pair on receipt of 25c. Every pair guaranteed.

A handsome colored reproduction of this beautiful Coles Phillips drawing on heavy paper, 10 x 12, sent for 10c. No advertising

The C. E. CONOVER CO., Mfrs. 101 Franklin Street, NEW YORK

The Companion Indispensable to ladies when traveling.

Combination Apron and Toilet Case

One of the greatest inconveniences of travel eliminated.

This apron is made of flowered cretonne in beautiful designs, rubber-lined and waterproof.

Contains pockets in which all toilet articles may be conveniently placed.

Serviceable and Sanitary

For sale by leading department and drug stores everywhere.

Look for the trade mark on the inside of flap.

If your dealer cannot supply you, send $1.50 to

DEPT. A.

RITE SPECIALTY COMPANY
32 Union Square, New York

Every Bride

will appreciate this new idea

No matter what work you may be doing, HE will always see you looking neat if you wear a

Baldwin House Dress

Slips on or off in a second—just like a coat. By merely adjusting belt, it fits any figure instantly. Snap at back holds dress securely in place. Double-breasted—gives double service. Saves bother and expense.

Patented

Looks like a princess or shirtwaist suit. Worn as a morning dress, work dress, everyday dress.

Shirtwaist suit, style, square neck as illustrated, $2.15. High or low collar, Princess style without belt, $2.00. Blue or gray nurses' stripe, light stripes and checks, and blue polka dots. Best washable percales, all edgings piped.

Send for Free Illustrated Booklet

Or ask for the Baldwin at your dealer's. If he cannot supply you, remit to us direct. Give bust measure, and name style, pattern and color of garment desired. We pay all express charges. Your money back if we fail to satisfy you.

SNAP! AND IT'S ON
No buttons, hooks or eyes. Fits any form instantly!

Baldwin Garment Co., Inc.
110 Main Street, Holyoke, Mass.
Factories in Holyoke, U. S. A., and London, Canada

DEALERS are having great success with the Baldwin. Write for proposition.

ROSO CORSET SHOP

Bridal Corsets

Fashion Demands

reduced hips and low bust. My

Custom Corsets

comfortably mould and distribute flesh, producing an exquisite figure.

Patterns drafted for each individual.

Ready-to-wear corsets of my own make specially designed for the lates mode of dressing from $2.00 upward.

Strict attention given to mail orders.

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Phone 3063 Greeley Phone 8233 Schuyler

Of all beautiful creations for the embellishment of the dining room, this is indeed supreme. Displayed against oak or stately mahogany, its glistening whiteness radiates opulent hospitality.

Silver Deposit Cut Glass

The trade mark shown below guarantees permanent beauty. It is on the bottom of each article of ELECTROLYTIC SILVER DEPOSIT WARE. Our special process inseparably joins the 999-1000 pure silver to the glass. We make every article usually made in cut glass—for dining room and boudoir. Write for illustrated booklet and name of nearest agent jeweler.

THE ELECTROLYTIC ART METAL CO.
411 Beatty St., Trenton, N.J.

Made to order—to exactly match the color scheme of any room

"You select the color—we'll make the rug" Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop
Auburn, New York

FASHION DESCRIPTIONS

PAGE 20.—LEFT FIGURE.—White satin dinner gown with looped panniers and a simple surplice bodice. A bouquet of flowers in variegated colors is tucked in the corsage. Pattern of this gown cut to order, $4.

MIDDLE FIGURE.—Wedding gown of white taffeta, on which the panniers are held up by bias bands of the silk. The severely draped tulle veile is caught over each ear with orange blossoms. Price of pattern, $4.

RIGHT FIGURE.—Tailleur of black brocade with an all-round pannier, and a wide collar of blue crêpe de Chine. Small, yellowish fancy buttons trim the coat and skirt. Price of coat, $2; skirt, $2.50.

PAGE 30

LEFT FIGURE.—House gown of imitation Valenciennes lace, over which is effectively arranged a drapery of midnight-blue charmeuse. Pattern of this gown cut to order, $3.

MIDDLE FIGURE.—Charming dress for a youthful figure made of fine white cotton voile, which hangs loosely over a tight-fitting slip of cherry-colored satin. The entire dress is tucked in one-eighth-inch tucks at three-eighth-inch intervals, and the narrow frills are hemstitched. A wide sash of cherry-colored satin is draped in soft folds about the hips and knotted in the back in a stiff-looking bow. Price of pattern, $4.

RIGHT FIGURE.—House gown of amethyst crêpe de Chine and shadow lace hung over an underskirt of white satin. Knots of violet ribbon velvet are strung down the front of the gown. Price of pattern, $3.

PAGE 32

LEFT FIGURE.—A pannier frock of currant-colored silk, trimmed on cuffs and from shoulder to edge of pannier with tiny, box-plaited ruches. Below the yoke of cream net is a single line of white crystal buttons. Pattern price of this model cut to order is $4.

MIDDLE FIGURE.—Hungarian embroidery is worked in black and red on a tunic of white marquisette, and small red china buttons are laid in a double row down the front. The skirt is black taffeta, and so is the back panel, which ends in a box-plaited, fan-shaped inset above the taffeta belt. Price of pattern, $4.

RIGHT FIGURE.—On a foundation of cream net are wreathed garlands of tiny pink roses. The frock is veiled with an overdress of cream chiffon edged at the bottom with silver fringe. Roses edge the neck and sleeves, and blue satin forms the belt and long sash-ends. Price of pattern, $4.

PAGE 36

LEFT FIGURE.—Bridal gown of ivory satin and fine mesh lace. The satin is looped in panniers at the sides, and the girdle is slipped through the long Watteau plait, thus holding it to the figure. The plait, which forms the deep train, is strewn with garlands of ivory roses.

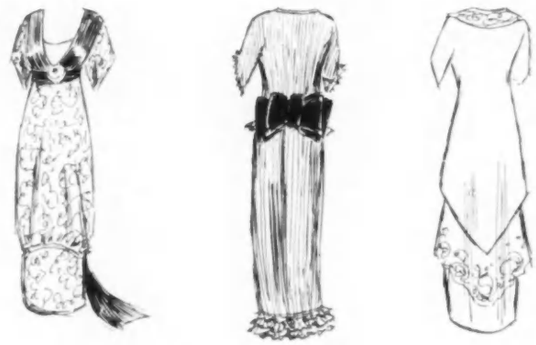
MIDDLE FIGURE.—Over the gray satin foundation is a tunic of black chiffon and Bohemian lace. A rosette and edgings of black velvet, self-embroidered, gray satin buttons and yoke and neck frill of cream net, are the details of this gown.

RIGHT FIGURE.—This white satin frock buttons down the front with crystal buttons. Over it is draped a clever combination of plain and knife-plaited mauve-pink marquisette. The deep belt and long sash-ends are of old-blue moire ribbon. Patterns of the gowns on page 36 will be cut to order for $3 each.

PAGE 46

LEFT FIGURE.—A tailleur of tan whipcord, with the skirt in two portions and the coat cut away to reveal a waistcoat

(*Continued on page* 100)



Reverse views of models shown on page 30

Reverse views of gowns shown on page 51

That unsightly scoring, damage, and ruin of costly floors and rugs can be avoided by using

"FELTOID"

Casters and Tips

They will not scratch, mar, or stain hardwood floors.--are noiseless, and wearproof.

"FELTOID" Wheels and Tips are made of a durable, resilient material which serves as a cushion tread, receives and absorbs the impact, and insures absolute floor and rug protection.

Furniture and Hardware Dealers will supply you.

Ask to have "FELTOID" Casters put on all the new furniture you purchase and see that "FELTOID" is stamped on every wheel and tip. Send postal anyway for booklet No. 3.

The Burns & Bassick Company
Sole Manufacturers
Dept. S-3 **Bridgeport, Conn.**

Marinette

The Aristocrat of Knitted Coats for Men, Women and Children

THE Mannish Girl dotes on the *mannish air* of a "MARINETTE" Knitted Coat. It's "chic" with the high-caste look that is easy to discern, but hard to *define*.

Made for gentlewomen who like "*the smack of self*" expressed in everything they wear from hat-top to boot-tip. Full-fashioned, knitted to shape, hand-finished and made of *purest worsted* only.

Retails for $3 to $15. Silk Coats, $15 to $75. For a postcard we'll send you the name of a dealer near you and our fascinating booklet "F."

Marinette Knitting Mills
Marinette, Wisconsin.

BUY YOUR DRESS FABRICS

DIRECT FROM THE LOOMS

Benn's Mohairs are the coolest and cleanest fabrics for Summer Dresses. The women of this generation have never experienced the charm of wearing these lovely goods in colors and qualities specially suitable

For the Summer Months

We now present the largest assortment of Mohair Fabrics ever shown to the American Public. "The radiant hues of early dawn" and the changeable colors of the rainbow are reproduced and represented in the beautiful effects shown in Quality H 135. These

"MOHAIR RADIANTS"

are the latest novelties, refined in effect, and cannot fail to charm and satisfy the most cultured taste

BENN'S MOHAIRS

England 1860 — America 1904

BENN'S MOHAIRS GREYSTONE MILLS

A Beautiful Assortment for Summer Wear

H 105—POPULAR MOHAIR SICILIAN. Medium weight, 21 colorings
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H 122—GROS GRAIN MOHAIR SICILIAN. Heavy weight, 10 colorings
H 123—HEAVY GROS GRAIN MOHAIR, FANCY CORDED SICILIAN. Black and Blue
H 124—WHITE HAIRLINE STRIPE. Black and Blue ground, light weight
H 125—BLACK HAIRLINE STRIPE. Cream ground, light weight
H 127—LUSTROUS SHADOW STRIPES. With cord, light weight. 17 colorings
H 128—SILK-LIKE PEKIN STRIPED MOHAIRS. Light weight, 17 colorings
H 129—MOHAIR CORD. In Black and Blue, light weight } **$1.25 yd.**

*H 135—"MOHAIR RADIANTS." reproducing "the radiant hues of early dawn": absolutely the latest novelty; medium weight, in 15 colorings. } **$1.35 yd.**

"WHITE HOUSE" QUALITIES

H 161—"WHITE HOUSE" SUPERFINE BLACK TAFFETA MOHAIR. Light weight
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All 54 Inches (1½ yds.) Wide. The Most Economical Width to Use

EXPRESSAGE PREPAID TO YOUR NEAREST OFFICE

Benn's Mohairs embrace colors and qualities suited to all occasions and purposes—as women's, misses' and children's dresses; skirts, suits, traveling wear, automobile coats, bathing suits, etc. All colors from black, through the most useful and beautiful shades, up to cream or white. *Every number is pure, bright Mohair—no imitation.* **"White House"** Superfine Qualities are the height of perfection; cannot be surpassed, no matter what price you pay.

Our low prices show the saving effected by buying direct from the loom and eliminating intermediate profits

WE CUT ANY LENGTH

and guarantee satisfaction, or return your money in full

Write for free samples

Important! Say which of the above numbers you wish to see; also what *colors* interest you most. Our full collection is too extensive to send except by special request.

JOSEPH BENN & SONS, Inc.
Dept. "V"
Greystone Rhode Island

HAIR FLUFF—Removes by absorption all secretions which make the hair unattractive from excessive oil, perspiration, salt water bathing, etc. Leaves the hair soft and fluffy. Does not produce the usual powdered effect. Even short hair can easily be done up after its use. Box sufficient for 30 shampoos, 50 cents.

The Women of Boston

The women of Boston are as critical in their choice of toilet preparations as in their choice of literature, art, music and the drama.

They demand the very best toilet preparations that can be made.

The most fastidious women of Boston are patrons of Mrs. MacHale's Boylston Street establishment. The same reasons that have influenced *them* will be of interest to *you*. They know that Mrs. MacHale's preparations contain the purest of ingredients, scientifically blended. There are no experimental or untried preparations on her list—each of her products must pass the test of Boston's most critical women.

Order a sample box of Hair Fluff or a pot of Primrose Balm or Cherry Blossom Rouge, and let it speak for itself. Sent postpaid on receipt of price. Or if before ordering you would rather have more information, send for "The Finishing Touch," Mrs. MacHale's delightful book on the care of the skin. It contains special rules which no woman should miss. It will be sent on request.

Mrs. A. J. MacHale

420 Boylston Street
Boston, Mass.

PRIMROSE BALM—A delicious beautifier that gives youth and charm to the complexion. Positive in action—simple and easy to apply—will not irritate the skin. The most expensive of all toilet preparations to manufacture, and the most satisfactory to use. Scientifically prepared, so that its use is hard to detect. Small pot, 50 cents. Large pot, $1.

CHERRY BLOSSOM ROUGE—An exquisite coloring. This imparts a soft, rose-like tint to the cheeks that cannot be distinguished from the natural. It is absolutely pure and harmless and cannot be washed off. It comes in two tints, for blondes and brunettes. Price 50 cents.

INDIVIDUALITY IN RINGS

(*Continued from page 24*)

present quite marked, and there is a subtle adjustment of construction, to the end that the ring may seem a part of the finger that wears it.

INSPIRED BY A SWORD OF DAMASCUS

The antique damascene work will appeal especially to those who desire a very distinctive style. The design is cut or engraved on well-tempered steel, then inlaid with gold. The process is an interesting one and dates back to the wonderful Damascus swords that were so richly encrusted with elaborate designs in this inlay of a precious on a baser metal.

For the ring on the upper right of page 24, six initials of the engaged couple were woven into a design of inlaid gold that encircled the lavender steel ring. To the casual observer the form of the letters was not at all apparent—only a delicate design of fine gold. Another idea is to use only one initial of each person, intertwined with a Celtic design that encloses a cabochon sapphire set deep in the ring. The blue of the stone harmonizes beautifully with the blue and violet of the steel, and the lines of gold make the high lights in the scheme.

All manner of exquisite combinations, in gold of different colors, can be arranged. An emerald set in a design of red-gold on a green-gold background is a charming color scheme. The great advance in the price of sapphires and emeralds this year makes these stones undeniably exclusive.

THE JUMELLE RING

A design that is extremely unique and attractive is the jumelle or twin ring. It is made in two parts held together by a secret clasp which, when released, discloses the sentiment inscribed on the concealed inner surfaces of the ring. In the fifteenth and sixteenth century these were called posy rings, because of the "poesy" couplet engraved inside.

One of the loveliest and most appealing designs for an engagement ring is that of the delicate, lace-like tracery obtained in platinum. One of the prettiest is shown to the left of the Cupid ring—a solitaire diamond surrounded by square-cut diamonds in calibre work and mounted in a high setting—the newest mode in jewelry. The head is carved on the sides with an ivy-leaf design pierced through the platinum. Two initials are woven in with the design, which is carried entirely around the ring.

These few designs suggest the infinite possibilities for individuality and beauty in the engagement ring, and show how sentiment may here be beautifully expressed.

The rings described in this article were designed by Miss Westbrook, the three in the lower part of page 24 by Reed and Barton, and the others, with the exception of the Cupid ring, by Miss Hazen. CLARA WESTBROOK.

FASHION DESCRIPTIONS

(*Continued from page 98*)

of ivory-white satin, fastened with satin-covered buttons.

MIDDLE AND RIGHT FIGURES.—These show the back and front of a suit in biscuit-colored toile d'éponge, with a clever manipulation of curves and angles. The Robespierre collar and revers are of velvet in a darker shade than the cloth. Cloth buttons close the jacket, and pearl buttons, rimmed in brass, are set in embroidered motifs on the sides, back and cuffs. Patterns of these tailor-mades will be cut to order. Price of coat, $2; skirt, $2.50.

PAGE 51

LEFT FIGURE.—An old-blue striped voile banded with eyelet embroidery, and embroidered in the same shade. Blue velvet forms the belt, the sash-ends and the little bows which catch the points of the embroidery together on each arm.

MIDDLE FIGURE.—Striking black charmeuse gown with collar, revers and vest of white satin. Malines lace forms the frills, and the little bow and large buttons are of the black charmeuse.

RIGHT FIGURE.—A gown of white satin with a panel effect on the skirt outlined with white glass buttons. A layer of white chiffon over one of black chiffon are hemstitched together. These are laid over the shoulders and drawn through the white satin girdle to form a tablier, front and back. The collar and frill are of white chiffon. Patterns of these gowns will be cut to measure for $4 each.

WHEN A FRENCH GIRL MARRIES

(*Continued from page 19*)

LINGERIE AS WORN IN FRANCE

The latest drawers are made very straight and almost as close-fitting as panteloons; they fasten about the knees by a buttoned strap trimmed on each side with a lace frill. The perfectly straight drawers of the sketch are widened by the lace flounce. Another pretty fancy in lace is noted in another pair of drawers, the straight, narrow legs of which are finished with a nine-inch band of Malines lace woven to the size of the knee into a narrow band, which widens again to a shaped flounce three inches deep.

As the upper sketch on page 19 shows, French women wear a chemise under the corset. In case they wear the woven-silk vest so dear to American women, it is adjusted over the corset to serve as a corset cover. The corset is of fine, extremely strong silk jersey, so elastic that it gives comfortably with every motion of the body. It is stiffened only by the bones which support the lacings at the back, the hooks in front, and one wide steel on each side. Extremely practical is the wide, soft ribbon that softens and protects the upper edge, and unusually pretty are the embroidered handkerchief corners that turn over from the front. These save the corset from soiling and are easily replaced by fresh ones.

THE SECRET PURSE

With the extreme length of stockings now worn, comfort demands an extra pair of round garters in addition to the corset suspenders. The garters shown on page 18 are of rose-colored ribbon shirred over elastic and adorned with red silk roses set in green leaves. Nothing new in this, one may say! But, Mesdames, these little affairs conceal a secret pocket, long and narrow and securely clasped, into which may be slipped any money or small treasure that one does not wish to carry in the purse.

Except for tea gowns and other rest garments, few petticoats are worn. Even with the fuller skirts of the new gowns they seem useless, since nearly all dresses are provided with a foundation skirt. If a pretty fluff about the feet is desired, it is obtained by plaited gauze and lace attached to a close-fitting petticoat top of fine silk jersey.

M. A. F.

A Clear Skin, soft, white hands and good hair are physical assets of great value. No one can afford to neglect them.

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Sold everywhere. Sample of each free. Address "Cuticura," Dept. 13, Boston. ☞Tender faced men shave in comfort with Cuticura Soap Shaving Stick, 25c.

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H. METHOT

FRENCH FEATHER DYER AND DRESSER

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Second Floor Take Elevator

LABLACHE

FACE POWDER

SPRING BLOSSOMS—

with their freshness and fragrance—may be compared with woman's rarest gift—a beautiful complexion. That velvety smoothness of skin is retained by users of LABLACHE, that wonderfully adherent yet invisible boon to women who know. The same dependable toilet requisite for over 40 years.

Refuse Substitutes. They may be dangerous. Flesh, White, Pink or Cream, 50c a box of druggists or by mail. *Send 10 cts. for a sample box.*

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Impervious Hygienic

ODORLESS
(Double Covered)
DRESS SHIELDS

WEAR OMO Dress Shields. They fit smoothly and add no bulk. The interlining contains neither rubber nor injurious chemicals; antiseptically prepared they are cool to wear, light in weight, and easily cleansed.

¶ Only the finest workmanship and the best material enters into the manufacture of OMO Dress Shields. They are made in all the desirable shapes and styles and every pair guaranteed.

At Your Dealer's or Sample Pair Size 3 Sent for 25c. Write for Booklet.

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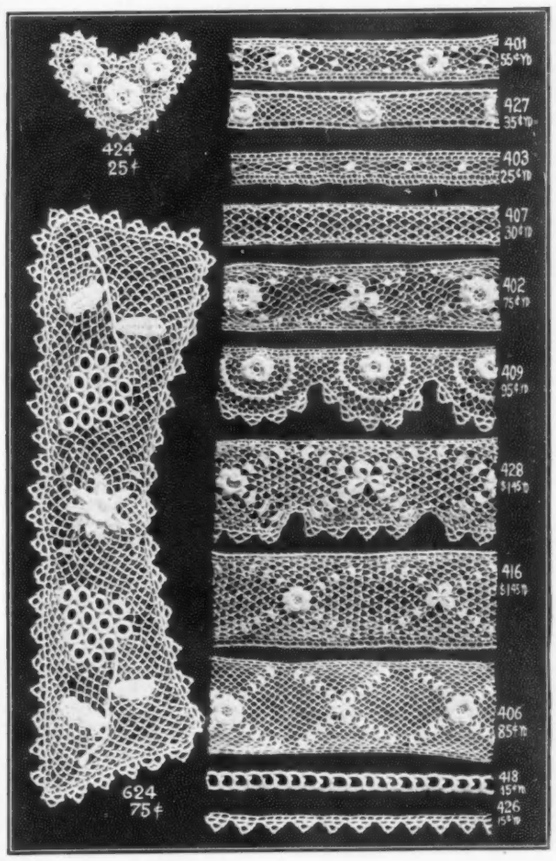
MAURICE
398 FIFTH AVENUE
OPPOSITE TIFFANY'S, NEW YORK

Real Laces and Lingerie at 50% Less than Dept. Stores (LONDON)

PRESENTING ***Typical Maurice Values***



ACTUAL photographic reproductions of Maurice Baby Irish Laces, from which patrons may order with the *utmost* confidence.

No. 409, about 2 in. wide..... 95c. yd.
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No. 624, Baby Irish Stock Collar 75c.
No. 401, about 1 in. wide..... 55c. yd.
No. 426, Irish Lace Edge..... 15c. yd.
No. 402, about 1½ in. wide..... 75c. yd.
No. 403, about ¾ in. wide..... 25c. yd.
No. 418, Irish Beading..... 15c. yd.
No. 427, same as border, about ¾ in. wide..... 35c. yd.
No. 424, Baby Irish Medallion, for Infants' Wear or Negligé, 25c.

Maternity Dresses

Self adjusting, made in one piece, especially designed to balance the figure through changing proportions. Expand to fit at all times without alteration. Can be worn even before and long after the need for such a dress exists. Made in all styles and materials $10.75 up
Also a full line of long and short negligees, coats and three-piece suits.

SEND FOR FULLY ILLUSTRATED CATALOG "V"

1173—Three-piece suit for maternity, made of embroidered voile or linen with filet of lace.
Voile Dress, $29.50; Coat, $15.75; Linen Dress, $32.00; Coat, $17.50
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1239—Pretty model of taffetas with quaint fichu and ruche..... 29.75
5—Pongee coat with novel collar and directoire tab at back.. 33.50
1177—Taffetas or charmeuse three-piece suit. Upper part of one-piece dress shown at side. Taffeta Dress, $37.50; Coat, 22.75
Charmeuse Dress, 39.50; Coat, 24.50

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"MARMO" The Great MATERNITY

Here is a Corset-Waist especially designed and constructed to combine comfort, safety and the retention of a smart, stylish figure for mothers during prospective motherhood—for convalescents during the convalescing period—athletic women while horseback-riding or engaged in other sports—stout women who seek to retain the lines of their figure while at rest, but whose corsets preclude comfort—In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacings on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

Sizes 19 to 36—Price $5.00
AT ALL BETTER STORES, OR SENT PREPAID ON RECEIPT OF PRICE.

THE H. & W. COMPANY, Newark, N. J.

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Sample Shoe Co.

SPECIAL OFFERING

Our new 1912

Nubuck Colonial Pump

Also patent leather, tan and dull kid. Welted sole and Cuban heel.

SPECIAL PRICE $3.50

ANNOUNCEMENT

We beg to advise our patrons that we carry on hand all the year round a very large high-grade selection of

Sa tinSlippers

in all staple colors

Price, $3.00

An extra charge of Fifty cents for slippers made to order from a sample of the material to match your gown.

Silk Hosiery in all shades to match our satin slippers, 95c. and $1.35.

NOTE: Mail orders on both the above models and our regular full line of sample shoes carefully and promptly filled.

When in New York, Visit our shop.

See our wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

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Between 24th and 25th Sts.

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Sample Shoe Co.

A CHERRY BLOSSOM WEDDING

Branches of These Lovely White Blossoms Make a Springlike Decoration and the Flower Motif May be Carried Through Trousseau and Wedding Breakfast

ONE of the largest shops in London has recently burst into bloom with myriad cherry blossoms. The windows are decked with spring gowns and hats, ribbons, laces and gauzes; all are arbored with cherry blossoms. Silver chains with pendants of the little white flowers are slung among cascades of ninon and silk crêpes, Japanese umbrellas robbed of their gay paper covering are wreathed with the fruit-blossoms, fountains of the flowers overflow from these fragile parasols to the ground, and great branches of the fluffy blossoms deck the counters. Cherry blossoms are not only used to decorate the windows, they are the inspiration of the laces, of the embroidery on the underlinen, of the designs for baskets to hold bonbons, menu cards, serviettes, candle shades—in fact, everything to which they can be appropriately applied.

The demand for cherry-blossom weddings is the cause of this wonderful display, and the bride who desires such a wedding will find few difficulties in her path. Every part of the ceremony, from the trousseau to the wedding breakfast, has been provided for.

DECORATING WITH CHERRY BLOSSOMS

A country wedding which is to take place this spring illustrates how pretty a cherry-blossom wedding may be. The breakfast is to be served at small tables, more modish now than one long one. These are to be uncovered, and each guest will be provided with a lawn doily embroidered with cherry blossoms and bordered with lace. The table service will be in blue-and-white Japanese china, and the decorations will consist of tall Nankin china vases in their deep, glowing, tropical blue; each vase holds several sprays of the blossoms. The menu cards, the little name cards for the sandwiches, which it is the custom here to use, for we label almost all our dishes, and the paper serviettes are patterned with single blossoms picked out in silver. Little baskets made of crinkled paper, with the handles formed of silver ribbon decorated with sprays of cherry blossoms, are to be used to hold white and silver bonbons.

The trifles, creams and, in fact, all entremets, are to be piled with cream and the white of eggs whipped to a snow, and cakes are to be decorated with candied sprays of cherry blossoms, each sugared bloom of which holds a little silver sweet; the leaves are formed of silver paper.

NOVELTIES IN THE WEDDING TOILETTE

The bride's toilette shows several 1912 wedding novelties. For she is to carry a Directoire stick instead of the conventional bridal bouquet. This stick is painted white and has a silver knob handle, decorated at the top with a large cluster of white cherry flowers. The bridesmaids also carry Directoire sticks, and the sticks of each pair of bridesmaids are to be garlanded together by a spray of cherry blossoms.

The bride's dress is made, as is usual this year, with two petticoats and an overdress. It is a veritable cherry-blossom gown with a petticoat of silver gauze, inlet with silver lace. This is veiled with the finest white Valenciennes, trimmed with tiny, soft frills of lace. The overdress is of white ninon, made in pannier style. On each side of the pannier is a square motif of white ninon, mounted over satin and embroidered with a spray of cherry blossoms. The bodice is entirely embroidered with a tracery of these beautiful and most graceful blooms. The yoke consists of real Valenciennes lace, along the border of which is sewn a garland of Honiton lace flowers, each one of which resembles a cherry blossom, and in the center of each flower is sewn a single rhinestone. The undersleeves are of the same lace, and the train is of silver tissue covered with Valenciennes lace and trimmed with a wide band of ninon mounted over dull satin embroidered with cherry-blossom sprays.

Showing how charmingly sprays of cherry blossoms may be used on wedding gown and veil

The bridal veil shows a style in wedding fashions which is now very popular, that is the use of lace instead of the ordinary veiling. This cap is shaped like the head-dresses worn by the Bretonne women in the neighborhood of Concarneau, Brittany—just a trifle of net and fine lace. Although it is not so graceful, it is certainly a more comfortable fashion than the enveloping veil. A bridal wreath made of cherry blossoms with just a knot of orange blossoms on one side, for tradition's sake, binds this cap in a full circle. From this cap a long lace veil, the corner of which is embroidered with cherry blossoms, reaches to the hem of the dress.

CHERRY-BLOSSOM BRIDESMAIDS

The bridesmaids' dresses have underrobes of soft white satin with an overdress of the very palest and softest green chiffon. The bodice of white satin veiled with green chiffon opens over a guimpe of fine white Mechlin lace sewn with dewdrop crystal beads. The feature of the dresses is the curious Cromwellian belt of pale green satin embroidered with sprays of cherry blossoms. These maids of honor will wear no hats, but, instead, Brittany caps painted with delicate sprays of cherry blossoms like that worn by the bride.

To rob a cherry orchard to decorate the church would be vandalism, but the wild cherry trees along the country wayside may be stripped without regret, and their blossoms are quite as lovely.

BRIDAL FAVORS

The wedding favors, of course, consist of cherry blossoms. These are not hard to make, for the flowers are made of white satin wired into the little, soft blooms we are familiar with in corsage bouquets, and the leaves are fashioned of pale green satin, wired into the correct shape. If the brides who are considering a cherry-blossom wedding desire a touch of brilliant color, the children who give away the favors outside the church door could be dressed in cherry-red ninon picture gowns with little lace caps on the right side of which are knots of shaded mauve and scarlet cherries. Here it is the fashion for the children bridesmaids to strew flowers before the bride as she comes down the church aisle, and at a cherry-blossom wedding these would be cherry flower petals cut out of silver paper or fine muslin, or else real blossoms stripped from wild cherry trees.

The path of the bride will be literally strewn with white blooms, cut out in silver paper, little silver flowers, silver horseshoes, and tiny silver slippers, all of which are now sold in the shops, and are much pleasanter and less liable to do harm than the old-time rice. Where wild cherry blossoms can be procured, the petals should be shredded and put into bowls, from which the guests can help themselves.

PLANNING FOR AUTUMN

OUR new school directory, the "Educational Guide," which was so enthusiastically received in the last VOGUE, will appear again in our next number. As a directory of the best American schools, this department cannot fail to be of service to every thoughtful parent.

More schools will be represented in the next installment of the "Educational Guide," but none are admitted till we are sure that they are worthy of your patronage. We therefore strongly recommend these schools to every parent who will be face to face with the school problem next autumn.

We ask you to write us on any subject connected with the choice of a school. We will make any investigations desired, including a careful study of any particular institution you have in mind. It is our aim to put you in touch with only those schools which you will find entirely satisfactory.

Be sure to read the "Educational Guide" in VOGUE of May Fifteenth. It will appear in the alternate issues of VOGUE throughout the summer. Please address all correspondence to the Manager, VOGUE Educational Guide, 443 Fourth Avenue, New York.

J. & J. Slater

THE Spring and Summer styles are exclusively distinctive and made with the fidelity to detail that has always characterized the J. & J. Slater shoe.

Dainty models for the bride's trousseau.

Pumps

Made in black russia and patent leather—covered L. X. V. heel. Slight extension. Trimmed with leather bows.

"Dutchess"

With large tongue—patent leather vamps and black silk cloth quarters with white zigzag stripe—military heel covered with same material. Trimmed with large square steel slides.

New illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request.

Broadway at 25th Street, New York

WHY do the leading actresses wear *"Niagara Maid"* Silk Gloves?

BECAUSE *"Niagara Maid"* Silk Gloves give better wear, are more beautiful in coloring and are a greater economy than other kinds.

Every pair contains a guarantee of the double finger tips.

"Niagara Maid" Silk Hosiery and Underwear are also quite popular among the best stage people.

If you are unable to secure *"Niagara Maid"* products in your town, write us and we'll supply you through your dealer.

"The most satisfactory I have ever worn."—Blanche Ring.
"Perfectly beautiful."—Flora Zabelle.

NIAGARA SILK MILLS
North Tonawanda, N. Y.

New York San Francisco Chicago

Why the Modart Will Give You a Beautiful Figure

TO have a beautiful figure you must first see to it that the naturally beautiful lines of your back are properly featured. This is imperative. Only a laced front corset, provided it fits your back perfectly, can bring out the beautiful lines of your back, because it is the only corset having the back made into one piece.

MODART CORSETS

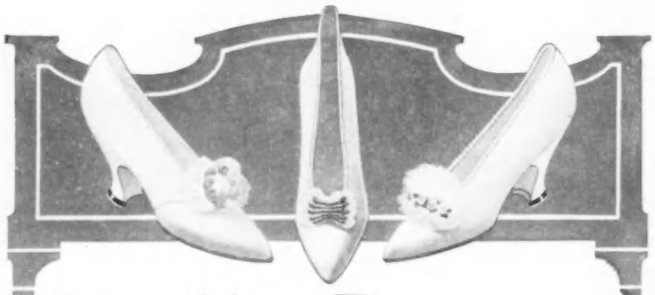
"THE IMPROVED FRONT LACED"

The MODART CORSET gives you that final thing necessary for securing the full measure of your figure beauty—it gives *a perfect fit for your back.* The wonderful MODART success in fitting the back of any woman is one of the reasons why the leading stores of America sell the MODART.

The MODART CORSET gives most luxurious comfort owing to its perfect fit and remarkable flexibility. It is extremely well made, greatly outlasting ordinary corsets.

The discriminating woman will surely take the opportunity to examine this excellent corset. We will tell you the name of the MODART dealer in your city, if you do not already know it.

MODART CORSET COMPANY
DEPT. 14 SAGINAW, MICHIGAN.



Wedding Footwear

¶ We feature Wedding Footwear for the Bride, Bridesmaids and Wedding Party, in the daintiest of white and colored satin or kid, in most exclusive styles. The newest designs include those of plain elegance as well as open-work patterns ornamented with beading, rosettes, jeweled buckles or embroidery.

To be complete, the trousseau should include not only the finest of Wedding Slippers, but Shoes and Walking Boots for every possible use while traveling or sight-seeing.

¶ When selecting the Wedding Outfit, annoying delays may be obviated by a personal inspection, or by Our Perfect System of Shopping by Post.

Write for our new Spring Catalog. It is fully illustrated. Goods sent on approval to responsible persons giving suitable identification.

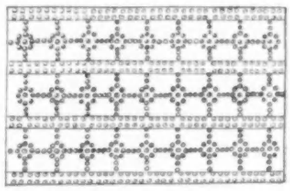
Thayer, McNeil & Hodgkins
Makers of Superior Footwear
47 Temple Place BOSTON 15 West Street

NEEDLEWORK *from* LONDON

Good Values in Neckwear and Tea Cloths —Lovely Laces and Beaded Trimmings in Favor—A Quaint English Lace Industry

THIS year promises exceptional popularity of works of fine needlecraft. Imitation laces, which grow more and more deceiving in appearance here in London, are combined with hand-made embroideries on such articles as jabots, collars, cuffs, tray cloths and tea cloths, at remarkably low prices.

The Toby frill of ample proportion is having a tremendous popularity. The frill, four, five, six or eight inches in depth, is of fine French muslin, knife-kilted and bordered with lace. With these collars are sold frills to match, which pin into the wrists of dresses or coats. Toby frills vary in price, according to the materials used, but one very fine muslin frill edged with a good imitation of Buckinghamshire lace, priced at 2s. 11½d., and a pair of cuff frills to match for the same sum, strike an average price.



Sparkling bands of flame-red ribbon combined with vermilion and white crystal beads

Another pretty model, rather more expensive, for 18s. 9d., was made of very fine lawn, hand-tucked with the wide frill on the left side edged with hand-embroidery in a cut-out design. These frills are particularly dainty when worn with a blue serge coat and skirt.

NECKWEAR FROM LONDON

Little embroidered collars to wear with a morning waist are always in demand, and were never so inexpensive as this year. The one pictured on this page has a scalloped border and tiny wreaths of leaves entirely embroidered by hand. The muslin is a cobweb French make, and the price is only 2s. 11½d.

The jabot beside it is made of fine lawn, the right side scalloped and buttonholed in white thread with a bordering of French knots. A width of fine knife-kilting and a pointed flap, scalloped and buttonholed and covered with a fine hand-embroidery, form the left side. The price of this is 1s. 11¾d.

FOR THE TEA TABLE

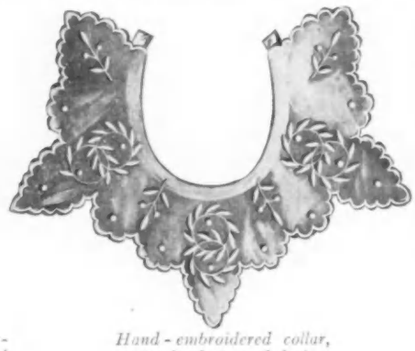
The deep lace tea cloths are giving way to embroidered ones this year. The cloth with a scalloped border in the lower left-hand corner is richly embroidered in sprays of jasmine and the "old wive's" embroidery stitch, such as seen in Anglaise or Madeira. The price of this handkerchief linen cloth is 24s. 9d., while the tea cloth on the right, heavily trimmed with lace and hand-embroidered, can be procured for 19s. 4d.

USING IMITATION LACE

Lace is being much worn on evening dresses. When one considers the beauty of the Irish laces—Carrick-ma-cross with its fine floral designs applied on net, Limerick with its wonderfully fine darning and the heavy loveliness of Irish crochet—one understands how dress can be redeemed from the commonplace by the addition of a scrap of one of these lovely laces. The fact that some of the best known of the London

(*Continued on page* 106)

Kilting attractively combined with a plain, pointed flap on a hand-made jabot



Hand-embroidered collar, pretty in shape and design, at a very low price

Fine embroidery is preferred to lace for tea cloths

Drawnwork introduced into an embroidered tea cloth

J. FIELDS
Costumer to Society

Smart French Linen Frock; collar and cuffs of white lawn with Val. insertion and edge; Pearl buttons—all colors, **$17.50**
Taffeta Dresses, **$25.00** up.
Charmeuse Dresses, **$35.00** up.

You should have a copy of my Illustrated Spring and Summer Catalogue, a handbook of the season's smartest gowns, street frocks and outing dresses.

We shall be glad to mail you copy upon request.

J. FIELDS
Two Shops 326 Fifth Ave. and 17 West 45th Street New York

HAND WROUGHT WILLOW
Furniture of High Grade

When ordering the Willow Pieces that you need this year, you want to know that you are going to get the best that can be had, that the prices are reasonable, and that you will get *What* you Want—*When* you Want It.

Whether you select the pieces on our floor, or order by mail, you can be sure that these requirements will be fulfilled. We have a wide range of pieces, in standard and exclusive design, that we stain to fit into your particular color scheme; and are glad to send samples of finishes and materials for covering cushions.

Sketch Sheets showing a great diversity of styles, mailed free on request.

WALTER J. BRENNAN CO.
Odd Pieces of Furniture
Artistic Draperies and Gift Articles Not Found in Other Shops
439 Lexington Ave., New York
(Opposite Grand Central Sta.)

BIEN JOLIE

BRASSIERES AND GRECIAN-TRECO CORSETS

The suppleness and freedom expressed in the natural, corsetless figure is thoroughly exhibited in the carriage of the woman who wears the Bien Jolie Grecian-Treco Corset.

Grecian-Treco is a new knitted fabric, remarkably silky, soft and pliant in texture, yet strong and durable, retaining its shapeliness at all times and under all conditions. Almost boneless in construction, and being made of one-piece fabric over the hips, Grecian-Treco fits the form with glove-like smoothness—comparable only to the skin itself.

In various styles, $5.00, $7.50, $10.00

Well groomed women have found out that when they wear over their corsets, a *Bien Jolie Brassiere,* they are sure to obtain more graceful outlines and more perfect-fitting gowns.

A *Bien Jolie Brassiere* supports and moulds at one time, and eliminates the unsightly line that indicates the ending of the corset in front and back. Gives those beautiful harmonious lines now demanded of the woman whose figure is to be considered fashionable. Boned with rust-proof Walohn. In many styles at 50c, $1.00, $1.50, and $12.00.

LA WALOHN CORSETTE—A popular mesh brassiere, "the garment that breathes". Very popular because of its soft, light and hygienic texture. Boned with Walohn. $1.50 and $2.00.

Your dealer can supply the Bien Jolie Brassiere and Grecian-Treco Corset. If not obtainable, write us, and we will see that you are supplied by a "Bien Jolie" dealer.

Write, giving dealer's name, for Handsome Booklet

BENJAMIN & JOHNES, 60 Bank Street, Newark, N. J.

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CHILDREN'S WEAR

A new department has been inaugurated by this shop devoted to unusual designs in dainty dresses for party wear and sensible frocks for play-time hours.

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I WILL guarantee that by devoting but fifteen minutes daily to my system you can weigh what Nature intended you should, or more wonderful still, reduce or build up any parts of your figure that may be burdened with surplus flesh, or undeveloped—this because my system can be centered upon your hips, waist, limbs—in fact, any part you wish built up or reduced.

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My system tends to stimulate, reorganize and regenerate your entire body, restoring the lost physiological balance necessary to renewed health. You will find your digestive system taking care of your food, transforming it into good, rich blood.

My system will strengthen your lungs, your heart and the other vital organs, helping you to withstand all weaknesses and disorders.

It will generate a high degree of vital force and develop greater nervous vigor.

My latest book, "The Body Beautiful," should be read by every woman. I will send it FREE. It has been declared by thousands to be the most original, unique and fascinating book ever written upon a subject of the deepest and most vital concern to every woman. It explodes the fallacy that lack of beauty or of health cannot be avoided, and points out many other truths in reference to building health, vitality and all-round physical perfection. In this book I have explained how and why woman should be VIGOROUS and HEALTHY and why she can and should be ATTRACTIVE.

It is not a matter of birth, for I was weak, puny and sadly deformed in childhood. I have overcome all of my weaknesses and deformities by my own natural, drugless methods. Millions of people have personally seen in me a living demonstration of my unique system of health, culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality, or in any other respect not at your very best, then I can be of service to you.

My Guarantee

My book, "The Body Beautiful," is fully illustrated with photographs of myself showing correct and incorrect carriage, and many others showing how flesh can be removed or put on all parts of the body. With "The Body Beautiful," which I send free to any one upon request, I give full particulars of my Guarantee Trial Plan, whereby you can demonstrate the value of my system in your own case without risking a penny.

Write for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN, Room 804 V, 12 W. 31st St., New York

NEEDLEWORK FROM LONDON

(*Continued from page* 104)

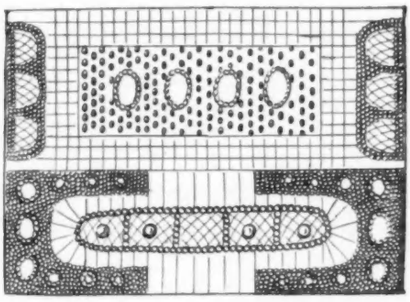
modistes are giving unusual attention to lace must be welcomed by the women who possess heirlooms or can afford to buy the new laces.

An evening gown which displayed an artistic use of lace and the soft, shaded effects achieved by the combination of woven materials with another colored lining, was recently seen at the theatre. The satin used in the foundation robe is white on the surface with a woven lining of deep Parma violet. This sheds only the very faintest glow of mauve through the snowy satin, but the faint glow is there, and shows more readily when the wearer moves. The dress is covered with a tunic of the finest, white, imitation Limerick lace, draped high in the front and caught higher still at the left side with a flowered ribbon of apple blossoms and violets made of silk gauze, and in the back the lace forms a square train. The bodice is entirely composed of the white lace. The whole dress is lightly veiled with a scant tunic of palest peach-colored chiffon, which is made into a double bib-effect on the bodice, with each bib rising to the shoulder. Just on the front of the bodice, and forming epaulettes on the shoulders, the lace pattern of darned roses is picked out with strass.

Ecru net and lace dresses will be popular for home dinners or semi-formal evening wear. Of two pretty examples of these very pretty models recently seen, one was a white net tunic embroidered with spots formed of silver beads and with the hem edged with silver bead fringe. It was priced at 52s. 6d. The other was more uncommon, for it was made of a very fine écru, spot net in the new "two decker" skirt design. The bodice opened over a little waistcoat fastened with tiny crystal buttons that might have decorated a severe tailor-made model. The chief novelty was the narrow fichu, which was hemmed and bordered with lace and draped only on the right-hand side of the bodice. The price was 6½ guineas.

Apropos of this renewed interest in lace, there is a particularly busy and beautiful lace industry which is in active swing not many miles from London. A train journey of half an hour will bring the traveler to the gray stone cottages where the people of this Buckinghamshire village dwell. The inns are typical of the place and are called delightfully "The Lace Makers' Hotel" and "The Chair Makers' Arms."

In the gray cottages one is greeted by the busy click, click, clatter-click of bobbins, as the lace is woven on square pillows. Not only is frail yet wonderfully strong lace spun here, but fine old chairs are also built—chairs that are copied from designs that have been in these village families for several hundred years.



Alternate patterns of steel and gold beads on a tarnished gold net ground form this trimming

Several ladies have coöperated to sell the hand-made laces. Exquisite lace is sold at 9½d. a yard, jabots of lace from 1s. 3d., and narrow insertion for underwear as low as 4d. a yard. Handkerchiefs are another specialty. The old workers call them "hankies," and you can get one of the best lawn with an inch-and-a-half border of Buckinghamshire lace for 2s. 10d.

BRILLIANT BEAD TRIMMINGS

Many of the new gowns are rendered brilliant by the bright-hued bead trimmings used upon them. The design, for instance, on page 104 is composed of bands of flame-red, satin, baby ribbon, along which is sewn tiny crystal beads. The lengths of ribbon are joined together by a rose design formed of crystal beads in wonderful shades of vermilion, which sparkle like fire in the light.

The groundwork of the trimming sketched at the top of this page is woven of tarnished gold thread. On this are worked alternately patterns in steel and gold beads. The heavily massed design is formed of steel beads, while the lighter motif is composed of gold beads.

A lovely example of the fine, pastel-beaded laces which are much seen this season is shown in the lower left-hand corner of this page. The groundwork is white, and the pattern of flowers and foliage is developed in opalescent beads.

The favorite combination of black and white is reflected in the use of jet and crystal beads. The insertion sketched opposite has a fine white net background on which is worked in crystal beads a center spray of flowers, while the outside design is fashioned of crystal beads and a powdering of jet beads.

Note.—In American money, 1 *guinea equals, approximately,* $5.25; 1*s.* (*shilling*), 25 *cents, and* 1*d.* (*penny*), 2 *cents.*

A lovely example of the pastel beaded laces much worn this season

An insertion of white net worked in crystal and jet beads

C/B
A la Spirite
CORSETS

If Your Dressmaker Is Clever

SHE may, by her cleverness alone, be able to give you a certain degree of "style" even though the *corset* you wear has poor lines.

But your figure will never attain the quality of *elegance*, unless your corset is one which trains the figure into supple slender lines of youthfulness. The C/B A la Spirite Corset is correct to a positively scientific degree, in materials, design and construction. If properly fitted, it will give you, not only youthful slenderness, but absolute *comfort*.

Over 240 different models to select from—one for every type of figure. $1 to $10 at all dealers'

Examine the new season's designs at your favorite shop—*today*.

THE STANDARD EVERYWHERE OF THE WOMAN OF FASHION

Style 1207—A new corset with the low top and extremely long skirt. Has soft extension back and is Samson Boned. Made in Batiste and Coutil. Per pair..... **$5.00**

Avoid Sunburn, Freckles and Chaps

The Out-of-Doors Girl can easily avoid the unpleasant effects of sun and wind on her delicate skin by always using

Pond's Extract Company's Vanishing Cream

It beautifies and nourishes the skin—so that exposure to the most severe weather has no injurious effect on it.

It is the purest and most efficacious toilet cream made, and has the exquisite perfume of Jacqueminot roses. It conforms to the same peerless standard of quality which characterizes all the Pond's Extract Company products.

Pond's Extract—"The Standard for 60 Years"

First produced in 1846, is now the favorite household stand-by where everyday injuries have to be soothed—such as cuts, burns, bruises and where the careful mother has been educated always to have "Pond's Extract" around.

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Send us your name and the name of your dealer and we will send you samples of the Vanishing Cream or Pond's Extract. Extra large sample of Vanishing Cream sent upon receipt of 4 cents in stamps.

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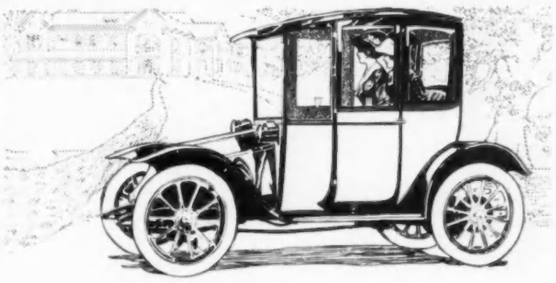

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ELECTRIC COACH

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And so far as possible it should be selected with a view to enhancing her appearance, as the frame enhances the picture or the setting the gem.

Few women can look their best in the awkward, stilted, high-bodied type of coach. It belongs distinctly to the days of postilions, outriders and crinoline. And the trim, chic, dainty, modern woman looks as out of place in it as a Dresden shepherdess in a Noah's Ark

That is why the low-hung construction of the Hupp-Yeats met with such instant favor; why it is today pre-eminently the car of fashion.

It was the first departure from the coach-building traditions of the middle ages; it is a twentieth-century town car designed for twentieth-century needs. And its success is best demonstrated by the widespread attempts to copy it.

There are six models, priced from $1,750 to $5,000.

Regular equipment includes Hycap Exide Battery and Goodyear long-distance no-rim-cut tires; Motz Cushion tires at additional cost.

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SIMPLY MADE WEDDING GIFTS

Candle Shades in Real Lace, Tray Cloths, Lingerie Pillows and Other Gifts May Be Inexpensively Made

EVERY bride welcomes the usual gifts of cut glass and silver, for they have every recommendation, but not all of us can afford such gifts as these. Something we must give that has beauty, dignity, utility and yet is inexpensive. If the bride is to go housekeeping, the problem is greatly simplified. Then the clever needlewoman can give gifts of great novelty with little expense.

CANDLE SHADES FOR THE NEW HOME

A set of real filet lace candle shades which in the shops cost at least $6.50 apiece may be made for the most insignificant sum. These are made on wire frames, which, if not procurable in the right size, may be made to order by a wire worker who makes the foundations for floral pieces for the florist. For candelabra a small size is needed, so that the shades on separate brackets will not interfere; a frame 2½ inches deep, 11 inches for the larger diameter and 7 inches for the top diameter, would be about right. For single candlesticks a good size is 18 inches at the bottom, 11 at the top and 3 deep. The making of the frames will cost from 15 cents to 25 cents apiece.

The next step is to wind the entire frame with silk ribbon binding, a half an inch wide—pink or white, according to which color is to be used for the lining of the shade. A rather heavy China silk makes an excellent lining. This is sewed on the lower circumference of the frame without fullness, and the smaller size of the top will give the necessary fullness. A hem a quarter of an inch deep, turned on the outside, leaves the inside perfectly neat and will not show when the lace covering is put on. The seam of the silk should come on one of the upright wires of the frame.

Then for the lace covering come two-inch, real filet squares, in conventional design, for 18 cents apiece. These should be placed diamond fashion on a foundation of fine handkerchief linen, and the whole put on over the silk. The cover is trimmed top and bottom with a real Cluny edging, which comes at 25 cents a yard. For the next larger size of frame there is a particularly good filet medallion, in animal motifs, for 35 cents each. These are 2¾ inches square and stretch to fit the medium frame. One in each quarter section, with an insertion between and lace at top and bottom or linen ball fringe, makes an exquisite little frame.

CRETONNE LAMP SHADES

Cretonne lamp shades, far prettier than what are offered in the shops, can be easily made at home. This makes it possible to choose the prettiest patterns and to match the bedroom furnishings. A good Empire shape measures 48 inches around the top, 60 at the bottom, 11 inches from the top to the brass ring that goes around the burner, 13 inches for the brass ring itself, and is 10½ inches high. It is, of course, less work to make one in cretonne than in lace, as there need be no lining, but the wire frame must be bound as described. The easiest way to get a neat frame is to bring the edges of the material over onto the outside. This, of course, necessitates a small slit where the four upright wires join top and bottom. A fancy cotton or linen guimp with a tiny picot or fringed edge is used as a finish; this covers the raw edges of the material. It is best to select a chintz with a light background, either white or pale cream, and one should beware of large patterns that exceed the depth of the shade. Care must be given also to the piecing of the material so as to join the designs. A layer of fine cream Brussels net laid over the cretonne or chintz softens the pattern in a manner that is lovely, especially when the lamp is lit.

MAKING A TABLE COVER

There are many ways of making lovely tea cloths or sets of a centerpiece and doilies. A tea cloth with a perfectly plain center of a square of very fine Irish linen costing about $2 a yard is simple to make. Real lace, filet, Irish or Cluny, from two and a half to four inches wide makes a pretty border for this. This must, of course, be put on by hand. A handsome monogram in one corner gives the last touch of beauty to a cloth which has cost not much over $15, and which would demand three times that price in the shops.

But if something far less expensive is desired, excellent suggestions are given at the upholstery lace counters of the department shops. Here they will baste or pin together charming combinations of motifs of filet or eyelet work, joined and edged by lace. They make up far more effective designs than one would be apt to accomplish oneself. Tea cloths, centerpieces, table covers, lingerie pillow slips, sideboard covers and tray cloths are thus easily made. The smaller pieces in real filet with eyelet and lace may be bought for from $4.95 up. The cost of the material only is charged.

Still less expensive, extremely simple, and in excellent taste are pieces made of the linen that comes by the yard with squares of drawnwork set in. These squares are about six by six. Edged with real Cluny a half inch in width, that comes at 25 cents, and with a monogram to give the personal touch, these covers are charming. The material is one yard wide, just shading on the cream tone, and costs $3 a yard.

Lingerie pillows require a little more time, but are wonderfully dainty gifts. Three-quarters of a yard of handkerchief linen, 36 inches wide, will make a 17 by 13-inch pillow case. About two inches inside the edge, eyelets one inch wide and two inches apart are worked. Through these is run a satin ribbon to match the coloring of the pillow, and tied in a big bow on one corner. The whole is finished with a four-inch ruffle edged with double hemstitching. These are charming pillows for the lounge or *chaise longe* of the boudoir.

Cake covers to keep flies and insects away from the sandwiches and toast at out-of-doors afternoon tea are made of wire, are covered with imitation or real filet lace, are octagonal and high enough to clear the plate and its contents. At the middle of the top is a crochet button by which to lift it, and these are quite simple to make. The frame should be 10 inches across the top and four inches high. A flat piece of allover imitation filet lace is used for the top, and one long piece around the side. On the edges is sewed a half-inch lace insertion to hide the stitches.

Reed & Barton Silver
for
Wedding Gifts

SILVER is today the recognized bridal gift —there is nothing the bride cherishes more than the useful and beautiful articles in sterling which add to the new home an atmosphere of elegance and refinement and serve as perpetual reminders of the donors—for the silverware of the bride is the heirloom of the future.

Perfection in every detail, a rich simplicity, characterize the silverware we are now showing, making it particularly suitable for wedding gifts. There are a multitude of pieces wrought entirely by hand—every design exclusive. The great variety of our assortment, together with the extremely attractive prices prevailing, renders the selection of these remembrances a most pleasing task.

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But a few touches adjust it. No rearranging to fuss over. Expertly fashioned in

Every Shade of Hair—

rare tints in Blondes, Titians, Browns, Blacks, Greys and White. Fluffy, naturally-wavy hair.

No "combings" or Chinese Hair at any price.

My personal supervision of all orders assures to the out-of-town woman the perfect match guaranteed by "Fifty-Two Years of Success."

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A True Natural tint

"Rouge Japonais"

Something New for the Complexion

Just what you have looked for—a pure rouge which gives that pretty, natural glow to the cheeks without the made-up effect.

One Perfect Rouge

ROUGE JAPONAIS is not a liquid nor a powder, but a dainty rouge cloth, specially prepared for giving any tint desired—not that purple shade, like ordinary rouge, but a true, natural tint, which adheres under all conditions until removed with soap and water.

ROUGE JAPONAIS is the one rouge guaranteed perfectly harmless to the most delicate skin; does not fly on the gown; very convenient to carry in the purse while traveling, autoing, etc., put up in neat attractive box with mirror inside as illustrated above, and it lasts four times longer than any other rouge. Mailed in plain package for 35c.

Crême Printania

A pure, snow white complexion cream, which cleans and freshens the skin, renders it soft, velvety and brilliant. Absorbs quickly, never causes any unpleasant after-effects; prevents chapping or wrinkles; smooths the coarse, rough skin, removes excessive redness of the nose, face and hands. Crême Printania will always be your favorite when once you know just how pure, efficient and dainty it is. Beautiful Queen Mary jars, two sizes, 50c, 75c.

"La Goutte-A-Goutte"

Hair Coloring

One box makes 32 perfect shades—from jet black to light blonde. Easily applied—requires but one application and no after-shampooing. Absolutely harmless; does not stain the scalp. Gives gray or streaked hair any shade desired and guarantees an indetectable effect which perspiration, bath or shampooing cannot affect. Demand it from your hairdresser or ask us to see that you are supplied.

LARGE SIZE SAMPLES of Crême Printania, Blanc de Perle (liquid powder), or Dermophiline (face lotion), and valuable book "Secrets of Beauty," included in all orders for "Rouge Japonais" for 10c extra for mailing.

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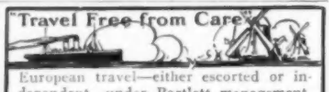

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Wedding Visiting Cards and Stamped Stationery. Correct Styles from an Elegant Shop at **Moderate Prices.** Samples upon request.
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THE ROSE *of* FASHION

Not Less Than Other Feminine Adornments is the Rose Subject to the Whim of Fashion

THE lovely Radiance rose was exploited as a novelty last season, and was brought into especial prominence at the dinner given by Mrs. Orme Wilson in honor of the Duke and Duchess of Connaught and the Princess Patricia during their visit to New York. From this occasion its popularity spread, until now florists find it almost impossible to supply the demand. In the opinion of dealers, the Radiance is outclassed in many respects by the older and more familiar varieties. They consider its present popularity unwarranted, and predict that the fad will wane as rapidly as it has waxed, because although the buds are exquisite in their deep pink coloring, they have no lasting power, but open wide in a short time and soon fall to pieces.

In color and fragrance the full-petaled Radiance resembles the Bounceline, although a much larger rose. Perhaps on account of the scarcity of its rival, the Bounceline is returning to favor just now. Its only drawback is its tendency to droop when out of water; hence its unsuitability for wearing on the corsage or carrying in bouquets. In fragrance, however, it is unsurpassed.

Another old-time favorite now much in request for the so-called "rose-trees" is the Safrano. Rose-trees are used to decorate the dinner tables. They are made of small buds bunched closely together in pyramidal form on a five-inch stem planted in a wistaria-wood basket.

COMMERCIAL REQUISITES OF THE ROSE

In the floral market, roses are advanced or held back, according to their physical qualifications—color, fragrance, strength of stem and powers of endurance—and many beautiful hothouse roses, which have gladdened us for a time, have passed into obscurity, or are now only obtainable in private collections, because they are lacking in some of these commercial points. This is quite true of the de Watteville, a most exquisite, variegated rose of ivory-white tipped with cerise, which has lost prestige; of the Meteor, a dark crimson rose now entirely replaced by the Richmond; of the Niphetos and the Bride, large white roses now seldom seen, and of the glorious Maréchale Neil.

The passing of the Maréchale Neil is a rose-tragedy to its many admirers, for not so many years ago it was regarded as the choicest bloom of the hothouse, and was greatly prized for its delicious fragrance. Some of the less conscientious dealers will sell the Cloth of Gold blooms under the name of Maréchale Neil, but one inquires in vain for them at the prominent florists. This rose is a climber by nature, and has a crooked stem which makes it awkward to arrange in vases; nevertheless its disappearance must always be a matter of regret.

ROSE FASHIONS

Fashions in roses are established in several ways. A rose that takes the prize at a competitive display of the rose-growers must have some quality to recommend it, for only pure merit wins. These prize roses are then grown from cuttings, and as soon as produced in sufficient quantity, become the rage. Last year, the rose now dignified by the name of Mrs. Taft was launched, and soon became established as a favorite. It is shell-pink in color, with loose petals of an unusual shape, pointed on the edge. It opens very wide like a wild rose, and the color of the full-blown rose is pinker than the buds, which have a yellow tinge.

Several of the hothouse roses, otherwise commercially desirable, have a tendency to lose color when fully opened. This is especially true of the pink Killarney and of the yellow Mrs. Aaron Ward. In addition to the latter, all of the pinkish-yellow roses are fashionable, including the Irish Melody, the Sunrise, the Lady Hillington and the Sunset. The greatest novelty of this season has been the deep yellow Sunburst rose, but this is not yet produced in sufficient quantities for the market, and the stems are still too short.

THE PRE-EMINENT KILLARNEY

Beyond all question, the several varieties of the Killarney rose—the white, pale pink and deep pink, and the new reddish-pink Killarney Queen—are the blooms *par excellence* for all occasions, and are steadily in demand because of their extraordinary staying powers. They are remarkably strong of stem, and the buds retain their fine shape and uprightness for several days. For this reason alone, rose-growers have given the Killarney a preference which is almost a monopoly, causing them to supplant the pink Bridesmaid and the La France, the white Bride and Niphetos, for weddings and other functions. In fact, the white Killarney is practically the only white bud that is now available in large quantities in the metropolitan market.

Certain of the hothouse roses continue to reign undisputed, and of these the American Beauty is still queen, not only because of its durability, its rich fragrance and color, but also because of the wonderful way in which each bloom develops—each long, straight stem with handsome foliage supporting only a single bloom at its extremity. This makes it ideal for tall silver or crystal vases.

THE ROSE IN COMBINATION

Roses combine charmingly with other flowers. A fashionable combination is the deep crimson Richmond roses with white lilacs; the pink Killarneys, or the Radiance, with lilies-of-the-valley, and the Irish Melody with white or green orchids. The Radiance is also arranged sometimes with the Sunrise roses, as they show gradations of the same color and harmonize delightfully, and frequently it is used with freesias and Roman hyacinths during their brief season, although freesias are shown to the best advantage with tall mignonette stalks. The apricot-tinted varieties of roses combine exquisitely with violets, and a certain florist, knowing this, makes up for his show-windows dainty twig baskets containing pussy willows, Sunset roses and California violets.

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WHEN you leave town this spring be sure that Vogue follows you. Even if you go into the wilds, Vogue will keep you "au courant" with the latest proceedings of the world of fashion. At least two weeks' notice should Even if you go into the wilds, Vogue is to be received promptly at your summer address.

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by gentle, persistent, *scientific* MASSAGE, effacing the flabby folds of the "double" chin and restoring a rounded contour to a thin, emaciated and discolored neck, is accomplished with ease by the daily use of

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Chin Reducer and Beautifier

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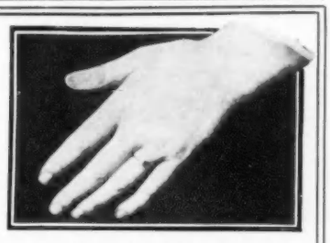

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AS SEEN BY HIM

(*Continued from page 29*)

prevail in a republic. Nevertheless, as long as certain distinctions in rank are observed, some uniform rule must be followed, and that should be the one observed in older civilizations. These questions come up frequently in Washington, and sometimes are the cause of much embarrassment, and might even lead to unpleasant international episodes. Perhaps it would be well if we could import some enterprising person from Europe to give us a few lessons on knotty points. One year there was a young woman in New York who taught American women how to behave when presented at court—no easy matter, by the way.

THE SEASON LATE DECEASED

The late season in New York had some very pleasant incidents. Mr. and Mrs. Bradley Martin came over from England for a visit—the first in a number of years and, during their short stay, received much hospitality. There were the usual array of spring brides, and a most interesting announcement of an engagement—that of Miss Marjorie Ide, the daughter of our Minister to Spain and the younger sister of Mrs. Bourke-Cockran, to Shane Leslie, the son of Colonel and Mrs. Leslie and the grandson of Leonard Jerome.

The Americans will do the major part of the entertaining during the London season. At present, matters look rather stormy, and conditions are quite serious. In March, what with the coal strikes, the belligerent suffragettes and the bad weather, everybody was blue as indigo. Then Mrs. Whitelaw Reid was compelled to be absent from the first two courts on account of her husband's illness. Mrs. William Phillips, the wife of the first Secretary, and formerly Miss Caroline Astor Drayton, was also ill. The third court saw the presentation of Miss Gretta Hostetter, whose mother later gave a dance for her at Sherry's, in this city.

The Liberals being in, there is added to the list of political hostesses, Lady Craven, the daughter of Mr. and Mrs. Bradley Martin and the wife of the Captain of the Yeomen of the Guard. Lady Craven, like her mother, Mrs. Bradley Martin, is most hospitable. She gave her first reception at the house in Chesterfield Gardens, and in spite of the advent of a most inconsiderate, unbidden guest, a suffragette who forced an entrance and began crying out, "Votes for Women!" it was a great success.

Mrs. Mackay, not of the New York and California Mackays, is a London hostess from Chicago. There are two Anglo-American débutantes — Miss Smith-Barry, the daughter of Lord and Lady Barrymore, and Miss Chauncey, the daughter, by a previous marriage, of Mrs. Cecil Bingham. But due to the strikes and other civil troubles, the death of the Duke of Fife and of the venerable Duchess of Buccleuch, who was related to half the peerage in England, prospects for a gay London season were not, at first, brilliant. Now, however, there is hope of the sky clearing.

SEEN IN THE SHOPS

(*Continued from page 45*)

Now comes the question of the bed linens. Simple, conservative designs are always best. Among the moderately priced bedspreads is one of heavily embroidered linen, one corner of which is reproduced below the napkin. It can be bought in two sizes; 90 x 108 inches is priced at $65, and 72 x 108 inches is $55. Bolster rolls to match cost $10.75, measuring 36 x 60 inches, and $15 is charged for the 36 x 72-inch size.

Sheets and pillow cases of pure Irish linen with a single initial or monogram are exceedingly good-looking. The sheets, with hemstitching, range in price from $11.75 to $22 a pair; for a scalloped edge the price is slightly higher. Pillow cases to match cost from $3 to $6 each. The style of sheet and pillow case shown at the top of the page is unusually attractive. These are pure linen, hemstitched, with a scalloped edge combined with fleur-de-lis. The sheets are $22 a pair, and the pillow cases, $5.50 each. The fleur-de-lis design is carried out in the monogram, the embroidering of which costs 65 cents apiece on the sheets and 27 cents on the pillow cases.

DINING ROOM TABLE PAD

Even when one takes the precaution to use asbestos mats and heavy silence cloths to protect the polished surface of the dining room table, scratches and discolorations will still appear. A new table pad, similar in appearance to the asbestos-lined table pad, has recently been constructed on scientific principles; this practically assures protection from damage by either hot or cold dishes. First there is a layer of wool felt and asbestos, then, as asbestos is not waterproof, a covering of water-proof cloth. Most people do not realize that the harm done the table is the result rather of the steam produced by the hot dish than by the hot dish itself. Outside of the waterproof cloth is still another covering of canton flannel. The edges are bound with strong tape, and the whole pad is wonderfully light.

These pads will be made to order to fit any size or shape table, or they may be had in the regulation sizes. Two semi-circular table ends, 48 or 54 inches in diameter, cost $5. A great improvement on the old hinges, which made uneven places under the cloth, are the invisible folds which permit the pad to be folded over and stored away in a sideboard drawer. Single table leaves, 12 inches in diameter, may be bought for $1, and wider leaves are slightly higher in price. An excellent idea, when ordering more than two leaves, is to have two leaves made in one; the mat is easier to manage, and the separation of leaves under the cloth is avoided.

WELL-MADE TAFFETA PETTICOATS

An up-to-date manufacturer is making up all his new models in soft chiffon taffetas. These petticoats come in every possible shade, in both plain and changeable colors, with the green combination predominating. Price, $5. They are cut on straight lines, without a sign of fullness save for a deep accordion-plaited ruffle, which is protected by a scanty drop ruffle of the silk. Even the inconspicuous placket is fastened flatly by glove clasps. These skirts have two devices which insure a perfect fit without any alteration. Two pieces of elastic set in the waist-band render it capable of stretching from three to six inches, so as to fit snugly around the waist. The waist-bands come in three sizes—18 to 22, 22 to 28, and 28 to 34. A smooth fit over the hips is further insured by two V-shaped gussets of silk elastic mesh cloth, set one over each hip.

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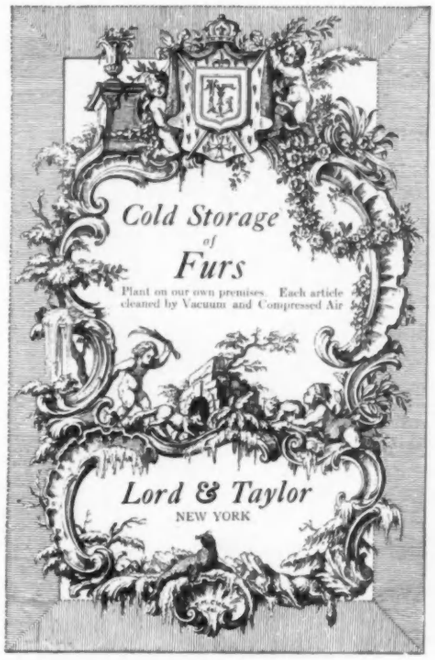

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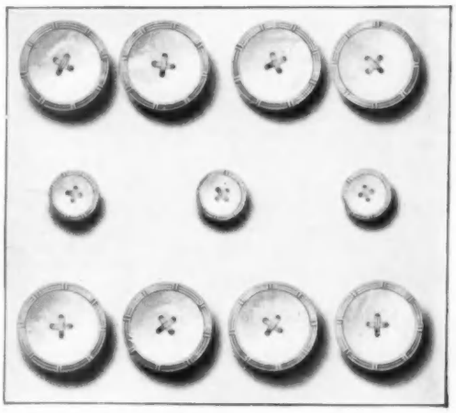

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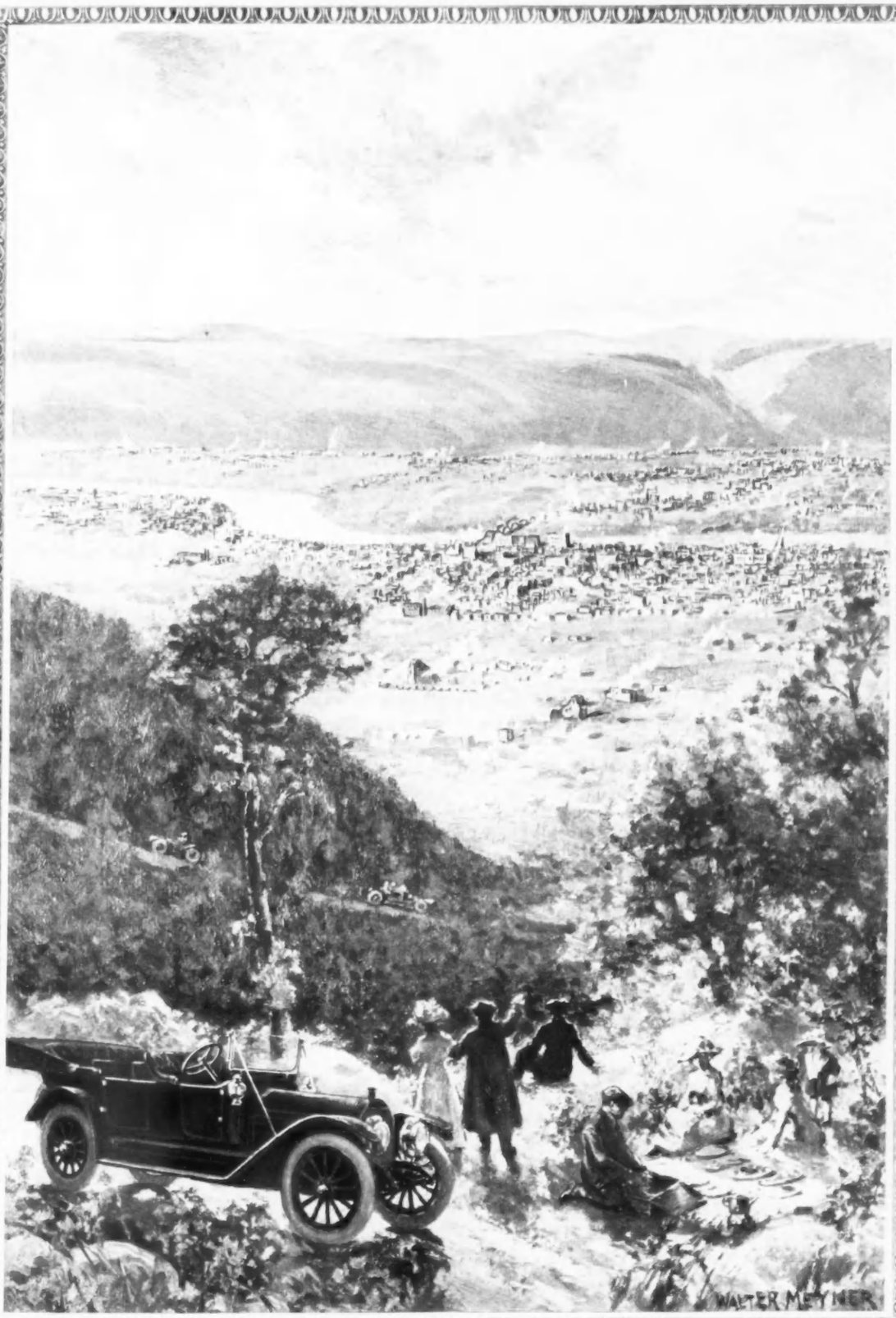

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